

SEVEN DAYS

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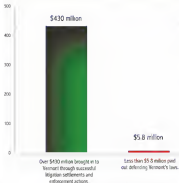
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“Queeb Tax” Fallout

More than just a nasty story about Burlington restaurants charging mandatory gratuities to French Canadian diners is about to take the airwaves. The Burlington Business Association's Quebec City correspondent, Audrey Hix, has staff writer for the *Montreal Star* reported some Quebec City restaurants lack an automatic tip of 15 to 18 percent and bills of customers who they believe are Quebecers. They even have a name for it: the “Queebrian.”

Why do restaurants engage in this apparently illegal behavior? Because our neighbors to the north have a reputation among some well-off for being big spenders. Avenue Roadle Shoppe owner Sandy Kiong told *i* magazine that recently an Ontario party with a \$400 bill while an Ontario party with a \$200 bill.

Seven days earlier in the week, more than 100,000 people would fit in the city this week. (See page 16.)

Meanwhile, the Canadian media picked up on the story (some credit to Seven Days) sparking lively debates in the comment sections of their websites. In a story headlined “Quebecers consider bad tipsters in Vermont,” CBC News mentioned Burlington waitstaff and Quebecers consider bad tipsters in Vermont.

News mentioned Burlington waitstaff and Quebecers consider bad tipsters in Vermont.

Owner Ralph Zelen told the CBC he had just tipped 20 percent on a meal and said French Canadians don't deserve the bad rap. “That's not right,” Zelen told the CBC. “Just come out to a place and I'll spend more than anyone!”

CBC's online article attracted 161 comments. Reader “Tuxford 30” is glad that Americans are far more demanding diners than Canadians. For example, an American might ask, “Are the tomatoes fresh in the garden salad. I don't like many tomatoes. Oh, you have your own garden and they were picked this morning? Wonderful. Also, where is the lettuce from?” It's not the nicest restaurant in the U.S. and Quebecers that live miles out with generally just order what's on the menu.

In another report, “Where News Canada noted that, according to a 2011 analysis by New York Times staff, New York City's tipping rate is the second most of any city in the world — 18 percent, second only to the U.S. at 16 percent.

“The survey shows that we receive the third best service in the world with the U.S. receiving the seventh-best despite paying the most for it,” the *Times*’s story reported.

But what?

facing facts



THE THINKING NUMB

Vermonters' minds should be focused on the money needed for meeting the local food crisis. Vermont's 273 miles in line days were broken and 42 minutes. (See page 16.)



MIND DRILLERS

A judge found no evidence that Vermont's public policy of encouraging for buying local food is being violated. (See page 16.)



TRADITION TRAGEDY

A 50-year-old Massachusetts man died in the morning period of his funeral. (See page 16.)



YES WE CANBARD

The Vermont Democratic Party is now open for business. (See page 16.)

PHOTO COURTESY OF ANDY DODDAGE

360

That's how many perspectives in Vermont are valued at over 100 million, according to the *Street Reporter*. That's a nearly 9 percent jump from the last year's value against two years ago.



TOP FIVE

MOST POPULAR PERSPECTIVES

1. **Are Burlington Restaurants Charging Mandatory Gratuities to French Canadian Diners?** (See page 16.)
2. **Whisky Range Instant, Why is There a Drive-Up Window at the Road Place?** (See page 16.)
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5. **Whisky Range Instant, Why is There a Drive-Up Window at the Road Place?** (See page 16.)

tweet of the week:

WormOut?

An amount of worms in Vermont is increasing. It's a growing problem. (See page 16.)

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TIME FOR T.J.

[On "Cease Judgment Day" August 4, Fair Game, August 18] Our current attorney general was appointed — not elected — by Howard Dean in 1997. For the first time in eight elections, AG Bill Stowell is facing a serious challenger in Chittenden County State's Attorney T.J. Donovan. From 2004 to 2009, Stowell served as defense general, quickly learning that we have a criminal justice "mess-system": there is no consistency in practice. County state's attorneys are free to pursue justice as they see fit. The state's AG is, as AG Stowell so often states, the state's chief law enforcement officer and prosecutor. Nevertheless, the AG has not provided meaningful leadership to secure a systematic and fair approach to criminal justice.

When AG Stowell took office, the Vermont Department of Corrections had 1,238 persons in custody and a budget of \$50 million. During his tenure, the number of inmates doubled and the corrections budget grew to \$140 million. The AG has not attempted to bend this curve, despite ongoing legislative efforts.

By contrast, State's Attorney Donovan has initiated innovative programs to divert defendants, who overwhelmingly have mental health issues and alcohol and drug addiction, and are poor. T.J. has initiated and tested both the mental health and drug courts that operate in Burlington but are not available in all other counties. He reserves our scarce correctional resources for violent felons who present true threats to public safety.

Robert Appel
HARDWICK

GOOD EYE

I was really impressed by the quality of writing in "Drawing the Other Side" [August 18] — the clear and intelligent movement through B'ham Culture Page's life and work. As it happens, I was there in my studio at Studio Place Arts when writer Megan Jones was looking through the exhibit, and I noted that she was taking a lot of time looking at each of the works. That doesn't always happen, even with reputably "reviewers." This attention is apparent in her descriptions of the work.

Jennet Van Fleet
CAIRO

CORRECTION

In last week's *Whiskey Days* photo column about the drive-up window at Alton Place, we misquoted the last owner of the building's location. It is in Robert Service — not Brim.

SHORT MEMORY?

Instead of being snarky about former Mayor Kim while reporting on the performance of Mayor Weinberger during the Occupy protests of the governor's meeting in Burlington [Fair Game, August 18], Andy Brown should have dugged the news about the new not last November after the brawl in City Hall Park. He would have found articles and videos showing that Mayor Kim works in a *barbershop* somewhere writing gross statements about how supportive he is of the rights of protesters. He was standing in the rain at the middle of it all, delivering a voluble statement. This is something Albert Petrusone and Jonathan Lemaitre (who, in the past, accused Kim of being a warmonger) also ought to keep in mind before they denigrate Kim. Supportive as I am of the Occupy movement, to me, some of them only appear to be professional protesters, hanging around with Magic Markers and poster board, trying to get on the news. And the Vermont media, lacking the ability to see beyond their noses, are only happy to oblige.

Drew Laffin
ROCHESTER

AG COMES UP SHORT

Attorney General Stowell's string of high-profile losses in the federal courts cost Vermont a substantial amount of money and a tarnished reputation. ("Cease Judgment Day" August 4, Fair Game, August 18) The " tobacco settlement" with the 46 states was the culmination of legal battles initiated by the major states. Vermont was a small appendix and in no way did Stowell play a major role. His claims are false. Vermont got away simply by joining other states. AG in ex, for 10+ years in AG, his performance is a substantial one.

Tina Bernath
BURLINGTON

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AUGUST 22-28, 2012 VOL. 17 NO. 18

LOOKING FORWARD



What is it about commemorating anniversaries? We seem to need markers of the time-slides... in this case, Irene. The **TROPICAL STORM** that battered Vermont on **AUGUST 28, 2011** was nearly one year ago, and every media outlet in the state is reporting on it anew.

Seven Days is no exception. In this issue we consider Irene from five angles: how **VERMONT SHIVERS** have been changed by the storm or by human intervention; what happened in **ONE SMALL TOWN** the day of the storm; the 33rd-summering seasons over **DISASTER MANAGEMENT** in Bethel; **RESTAURANTS** we've lost and gained; since Irene, and a cartoonist's take on the flooding of an **INTERNAL FARM**. In each instance, some good has followed the bad—which may be the reason we like to take a look.

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VIDEO

Music in Vermont: The Tradition.
The Gazette's online program introduced the
musicians who have helped shape Vermont
culture in the past century. The program
explores the state's musical heritage and
the role of music in Vermont's culture.



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1

ONGOING Fair Enough

Two fewer days the end of August when Oktoberfest and food dough became daily pastimes. But when the **Colchester Fair**, **Shuttsville Fair** and **Champlain Valley Fair** each open their gates, in one week we're all chomping down!

Vermont State Fair and Tentbridge World's Fair carry Vermont's spirit the summer into September.

SEE FAIRS & FETTERIES IN THE CALENDAR LISTINGS, STARTING ON PAGE 45

2

THURSDAY 23 SUNDAY 26 State of Mind

The **Shuttsville Parade**—a procession of farmers' livestock and antique tractors—should fix you all the things **Colchester Fair** and **Champlain Valley Fair** have to offer. Along with Green Mountain State pride, Shutsville plays host to four days of agricultural workshops, arts and crafts, specialty foods, live/visual entertainment, and the Vermont Outdoors Festival Contest. See your glass.

SEE CALENDAR LISTING ON PAGE 42

3

TUESDAY 28 Post-Irene Scene

The storm is over, but its footprint lingers. State leaders, if not survivors, and recovery heroes show their side of the story at **Sea Year Stronger & Deeper** and **Seaside** on the First Anniversary of Tropical Storm Irene organized by local Peter Shumlin. Acknowledging Vermont's resilience and the work that remains, the event features music, film, videos, and an exhibit of art and photography.

SEE CALENDAR LISTING ON PAGE 54

4

TUESDAY 28 Setting the Tone

Benjo N. D. has more going for it than the Corn-Feeders & Ice cream after all. It's also the home base of **Secret Office**, an indie group trading in cool, strong, 40-50 members that deliver the town's sleazy rap-a-lum. Calicoart, crystalline psychodelic, cherry folk, dark baroque pop and more exotica! by **Stargazer**, the band's papers at the Monkey House on Tuesday.

SEE MUSIC SPOTLIGHT ON PAGE 60

5

SATURDAY 25 Tagging Along

Art that's usually *can't* need to highway underpasses, and dark days is celebrated in broad daylight at **Wall to Canvas**, a craft to connect town through long Shutsville Craft School. A glass-to-tagging tag of the Maple Hill Artillery which goes street-style with a barbecue, beer garden and tunes by DJ & Dag and the Lyricalists. See you.

SEE CALENDAR LISTING ON PAGE 50

6

SATURDAY 26 Forever Plaid

Great Scott! It's **Quebecer South** Festival and **Colchester Fair** meets its 40th anniversary on Saturday. Bring on the bagpipes for this heritage celebration of being sleeping into the Ladies Riding Pen Toss, highland dancing and the Wildcat Mile Race. Let's hope these left pins are tightly fastened.

SEE CALENDAR LISTING ON PAGE 51

7

FRIDAY 24-SUNDAY 26 Urban Behavior

Get up with boys and girls. What's old lets out in a pinch during this week's **Urban Arts Fest**. Highlighted is the **Big Picture** poster for local dancing, street poetry, interactive nursing and a free-style dance battle featuring a battle from Boston, New York and even New Green Mountain Performing Arts.

SEE CALENDAR LISTING ON PAGE 49

everything else...

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Closing Arguments

The two Democratic candidates for attorney general are nearly related. But if you thought their primary race for the nomination would be a family affair, you were wrong.

With a week to go until Election Day, Attorney General **Neil Serrill** and Chittenden County State's Attorney **T.J. Donovan** came together Tuesday for a Burlington *Five Press* debate during which the candidates testily cross-examined each other.

Left to their own devices, the two exchanged traces of substance, competing earnestly for the lowest common denominator. Sitting two feet apart, they spent 90 minutes trading sniffs, snide comments and accusations of campaign impropriety.

They became — in a word — *unhinged*. Right out of the gate, Donovan attacked Serrill for benefiting from more than \$100,000 worth of advertising purchased by a "super PAC" run by the Democratic Attorneys General Association (DAGA) and financed by corporations, unions and special-interest groups.

"This is not individual attorney general, giving \$50 bucks, 200 bucks here and there," Donovan said. "These are major corporations, such as Altria, such as big tobacco, big pharma, big oil, funding the Democratic Attorneys General Association, who is then peddling this money into a campaign which has never yet disclosed what's made the sale and where the money's coming from."

Serrill said that even though he'd called for an end to in-groupness as DAGA when he ran the nonpartisan National Association of Attorneys General, he's happy for their support and happier still not to know where's providing it.

"I am not corrupt. I am not for sale," the AG said. "The bottom line is I don't know whose money is going into the ads for me, and I think it's better that I don't know, because then there can't be any appearance that I'm allowing donation to some corporation (I) don't even know they've contributed."

When it was his turn to pose a question, Serrill fired from two emails provided by Vermont Democratic Party executive director **JAMIE HARRIS** indicating Donovan scolded a prepared "dry run" of the party's get-out-the-vote system during next Tuesday's election. Serrill said that by asking the party to cease and desist from the effort, Donovan was engaging in "un-American" tactics.

Presumably, higher turnout among less-engaged voters — the target of the party's "dry run" — would help Serrill, who by virtue of his name is better known by Vermonters, but who appears to generate less fervent support than his challenger.

"The answer to your question is we want to enhance voter turnout," Donovan parried. "We want to enhance our voter turnout."

The closest the candidates came to engaging in a substantive, unscripted debate came halfway through, when Donovan accused Serrill of trifling his role in a national mortgage fraud settlement. Then Serrill tried to rail Donovan down on precisely what he would cut to pay for outside attorneys.

**SITTING TWO FEET APART, THE
CANDIDATES SPENT 90 MINUTES
TRADING SNIRKS, SNIDE
COMMENTS AND ACCUSATIONS
OF CAMPAIGN IMPROPRIETY.
THEY BECAME —
IN A WORD — UNHINGED.**

to defend the state is complex constitutional cases may even those topics devolved into nasty, back and forth exchanges, colored by childish body language and outbursts.

During one of Donovan's answers, Serrill nudged his head on his head, snorting. Donovan, meanwhile, appeared as if he'd contracted ribon and might bite Serrill's head off in any moment.

The discomposure came near the debate's conclusion, when both candidates for Vermont's top law-enforcement job reviled each other of breaking the law.

Referring to an incident in Brattleboro, in which Donovan's campaign asked for absentee ballots to be sent to a couple who did not want them, Serrill said his campaign had heard similar complaints from town clerks throughout the state.

"It appears that at least there's some evidence of sort of a widespread pattern of requesting early ballots on behalf of those who didn't ask for substance."

Serrill said. "Since those are violations of election laws, how do you respond to that?"

"Let me tell you, I don't want to send anybody a ballot who's not going to vote for me," Donovan said. "But let me be clear, if you want to suffer any impropriety, file a complaint, hell."

Then Donovan turned the allegation around, warning Serrill that he should be "very careful about any alleged coordination" between members of his campaign and the super PAC supporting him.

Asked by *Five Press* editor **MICHAEL GALL** whether he had proof of such coordination between the campaign and super PAC, which would be illegal, Donovan demurred, saying, essentially, that if Serrill "wants to validate this campaign by bringing it to court," he would too.

"Bill, I've heard numerous complaints about your campaign," Donovan continued.

"Of violating the law?" Serrill asked. "Absolutely."

"What?" Serrill said. "How?"

"Now if you want to go down this road, I'm glad to do it," Donovan said.

"Where's the proof?" Serrill said. "I'm saying no coordination. Not guilty innocent. I know the law, and my campaign has abided by and will continue to abide by Vermont's campaign laws."

So who won this bare-knuckle debate? Republican candidates for attorney general **JAMIE HARRIS**.

When Radio Hears Attack

Longtime Democratic political operative **ACE O'CONNOR** is leading off an attack in her bid for an open House seat in Brattleboro — but it's not coming from her Democratic primary opponent, representative **CHRISTIAN YOUNG**.

Instead, local radio host **STEVE WEST** — whose morning show on *Biggs Communications*-owned **WVBT** can be heard throughout Windham County — has been waging an all-out assault on O'CONNOR's character. West has accused O'CONNOR of "lying" about his involvement with Republican **EDWARD THERIEN**'s 2006 campaign against then Rep. **NEEDS LARSEN** (D-Vt.) for an open U.S. Senate seat.

In a string of emails West sent to O'CONNOR, and then forwarded to the press, the radio host accused O'CONNOR of downplaying her "role in trying to elect an extremely wealthy conservative Republican over the most popular

populist politician in Vermont history" — both on his show and in his column. "I call it lying, and I don't mind using that term," West wrote to O'Connor, reminding her she's next-door neighbor and "close friend" of O'Connor's opponent.

O'Connor took the bait. "Is there's charge that I'm lying" the official position of WVUTV? O'Connor wrote to the host in an email and to Tolene, and to West's boss, program director **PETER CASE**. "If so, I ask for the name of the appropriate manager for me to contact at High Communications."

For the record, Case says that's not WVUTV's position, but that West is free to "do and say what he wants as a voter in District 1."

Now both sides are screaming the other of "bullying."

So if there's any need to West's allegations?

In over seven states, O'Connor plays down her own assets, paid job in the Tammy campaign, saying her chief job was to "educate" the candidate about Democratic priorities — not to undermine her.

Added to elaborate, the longtime aide to former governor **ROMANUS BROWN** and daughter of former House Speaker **THOMAS O'DONNELL** tells *Five Green* she wasn't involved in any of the campaign's political strategy — except, she says, when she told them a couple times, "That's stupid."

"I was doing substantive, big policy stuff," she elaborates, though she says she did not share all of Tammy's conversations — such as his pre-life stories.

Exactly what the voter strategy did for the Tammy campaign isn't totally clear — not was it at the time. As my pre-departed, **PETER FREYER**, wrote in October 2008, O'Connor "is doing something" — wrote not sure exactly what — for **Barbara Turner's** U.S. Senate campaign.

One thing O'Connor says she definitely wasn't doing was going after Sanders, whom she now supports.

"I made very clear to everyone in the campaign from the very beginning, 'I'm not going to say anything negative about Bernie Sanders,'" she recalls.

But when the Sanders campaign called out Tammy for using footage of the congressman out of context for an attack ad, it was O'Connor who told the Associated Press that the campaign had decided to pull the ad. And when Sanders proposed a set of ground rules to keep the race positive and reduce the influence of out-of-state money, it was O'Connor who sketched the plan.

As Freyer reported at the time, O'Connor called Sanders' proposed

ground rules a "four-point incineration protection plan."

And that's not campaign strategy? So is O'Connor guilty of lying about her past? If you ask me, she's selling just the what she expects to be a politician.

Million-Dollar Bernie?

You could be forgiven for forgetting that Sen. Bernie Sanders (I-Vt.) has not one, but two Republican opponents vying for a chance to take on Vermont's favorite socialist.

In this November **2014** election of Windsor and **WINDSOR** of Windsor, last week one of them showed signs of life, boasting himself from a deep campaign slumber. MacGovern issued a late Friday afternoon press release, to which he "threw Vermont's Senate Senate to Offer Solutions, Not More Criticism."

We could just picture Bernie nothing in his Senate office, summoning his inner **WANDA JAMES**. "Don't call me junior!"

Berrie wasn't the only appellate thing Bernie's way. MacGovern's release referred to his foe as "the corrupt Senator Sanders." Now, we've heard people call O'Donnell plenty of things, but **unethical**? Last we checked, Junior and his senior friend, Sen. **PATRICK LEAHY** (D-Vt.) consistently ranked among the "poorest" of members of the Senate.

Hey, everything's relative.

A quick review of Berrie's 2011 financial disclosure report shows him with assets worth \$28,000 to \$600,000, annual income ranging from \$100,000 to \$250,000. We've never been terribly good at math, but that sure does sound like a millionaire money to us.

Media Notes

Longtime **Barbara Turner** Press reporter **JOHN HARRINGTON** is now the local bossy with **JOHN HARRINGTON**, a senior deputy and professor in the University of Vermont's theatre department. Staged at the Royal Tyler Theater on a set designed for the purpose, the wedding will feature a full-on theatrical production, complete with songs, a script and a "production call" in place of a rehearsal. Congrats to the groom and, as they say, break a leg! ☺

Listen to Paul's Wednesday morning show at 7:40 a.m. on WVUT 430 AM

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Vermont State's Attorney Workers Don't Know Who's Boss

by Andy BROMAGE

David Cabill uses state email, drives a state paycheck, sits on state-owned office furniture and works in a state-owned office building. The word "state" is even in his job title: deputy state's attorney for Windsor County.

But when Cabill and other employees of the state attorneys' and sheriffs' offices wanted to join the state employees union, they couldn't. That's because they work for the county — not the State of Vermont.

"I have a state employee ID with a state employee ID number," says Cabill. "I have never had any interaction with county government, so it would be a surprise to me if I were a county employee."

At the request of Cabill and some of his colleagues, the Vermont State Employees Association has asked the Vermont Labor Relations Board to rule on whether it can organize the 126 employees who work for the elected state's attorneys and sheriffs in Vermont's 14 counties. Three weeks ago, the state's attorney employees put it to a vote and came out overwhelmingly in favor of uniting under VSEA.

VSEA staff attorney Abigail Weston argues that the employees clearly work for the state, noting among other things that their pay comes from the state pot of money the legislature appropriates for state payroll.

"The law is pretty clear," Weston says. "You have a right to be in a bargain unit or you are exempt. We don't use these workers in any of the exemptions anywhere in the law."

But the Shastalin administration is fighting the union drive, arguing that the workers are county employees under the law, and therefore ineligible to join VSEA. Responding to the union's filing, special counsel to the attorney general Steven Collier wrote that state's attorneys, sheriffs and their employees certainly represent the state's interests "in a colloquial sense," but says they do not qualify as executive branch employees under the State Employees Labor Relations Act.

"If you look at it superficially and say,



the state pays you, yeah, they do," says Collier. "But the state pays legislators and the state pays contractors. The question is, who do you work for? And they don't work for us."

In his written filing with the labor board, Collier added, "It does not appear that VSEA considered county employees to be state employees during at least the preceding 42 years."

So what changed? State coffers, for one thing.

When the state imposed a 5 percent pay cut on state workers during the Great Recession, the state's attorneys' and sheriffs' employees took the hit, too. But when the salary cuts were restored in May, Cabill's colleagues learned that, unlike other state workers, those earning

less than \$64,000 wouldn't be getting a 2 percent cost-of-living increase.

Cabill admits that the disparity frustrated him and some of his fellow

prosecutors, some of whom earn "40-something thousand dollars a year and live with their parents." Cabill sees uniting prosecutorial staff as a solution to the problem. "How are we going to attract talented young prosecutors with \$48,000 salaries when they have \$120,000 in law school debt?"

That said, Cabill admits, "It isn't about the money. We literally don't have anyone to talk to, when it comes to our working conditions, our salary, our benefits, because everyone points the finger and says, 'Not me.'"

Cabill and four fellow prosecutors

conducted a series of notes on a unionization that wrapped up July 25, involving deputy state's attorneys, victim advocates and support staff. Of the 72 state's attorney employees who cast ballots, the vote was 52 to 16 in favor of unionization. On the question of joining VSEA — rather than forming their own union — state's attorney employees voted 64 to 14 in favor of joining the state's bargain-

ing unit. While just over half of the 104 state's attorneys' employees cast ballots, Cabill sees the results as significant. The number who voted "yes" represents an "absolute majority" of Vermont's deputy state's attorneys, he notes, including those who did not vote.

Christina Edinville, a deputy state's attorney in Bennington County, supported the unionization effort in a hand-

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DEPUTY STATE'S ATTORNEY
DAVID CAHILL

whatever benefit people think we're going to get from joining the union," says Rainville, who worked as district trial counsel for the US Securities and Exchange Commission prior to coming to Vermont.

Beyond that, Rainville simply objected to the VSEA filing a petition on the workers' behalf before they had even taken a vote on whether to join the state employees union. Now that a vote has been taken, Rainville says she's considering whether to withdraw her motion to intervene.

The union drive is also dividing the Democratic candidates for attorney general. Chittenden County Superior Attorney T.J. Donovan, who was endorsed by VSEA and the Vermont Sheriffs Association, supports the right of his staff to join the state employees union. During the recession, Donovan notes that his employees weathered mandatory pay cuts along with the rest of the state workforce. Now they should be entitled to the same cost-of-living increases, he says.

"It's a question of fairness," Donovan says.

Attorney General Bill Sorrell takes a different view. The 26-year incumbent says his office counseled the Department of Human Resources that under the law the employees work for the county and are ineligible to join the state union. Asked whether he personally believes the employees should have the right to organize under VSEA, Sorrell hedges.

"On the issue of salary and benefits, a major issue to me that they should be able to have the strength as members of collective bargaining," says Sorrell. But then he adds, "We see the merit in the argument that HR wanted to make. We agreed all on that legal argument."

Asked whether he would support changing the law to specify that state attorneys' and sheriffs' employees are state workers, Sorrell offers, "I wouldn't oppose it."

motion filed with the VLRB. In it, she alleges workers in her office walked out of a meeting with the VSEA because the organization's reps became hostile under questioning.

Rainville says she is not soft-hearted — she was a Democrat in high school while employed at a sporting-goods store in New Jersey. But she opposes joining VSEA primarily because she and her colleagues would lose their free disability benefits, which pays 87 percent of an employee's salary — up to \$10,000 per month — should a serious illness make them unable to work. Under its contract with the state, VSEA doesn't provide that.

Rainville, who supports a husband and two children, has a preexisting medical condition, which she declined to discuss, that she says would make it virtually impossible to secure disability coverage on the private market.

"It's a huge benefit that the unions

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Homeschooling Parents Cry Foul Over New Rules From the Department of Ed

By Ken Pricard

a money-hungry Kato put his legal career on hold in 2005 to homeschool his two boys, ages 9 and 13. Kato and his wife, middle-class college professor Michelle McCutley, say they don't object to public or private education, but came to the realization that their sons would do better outside of school, each learning at his own pace.

The New Haven couple is among a growing number of Vermont parents who are opting to educate their children themselves. And, like many of their fellow stay-at-home parents, they're up in arms about a July 21 memo from Vermont Education Commissioner Amanda Vilaseca that seeks to clarify the rules for the alternative form of education also known as "home study."

Under Vermont's compulsory-attendance statute, all children between the ages of 6 and 18 must be enrolled in a public school, independent school or "home-based, parent-directed education." In that memo, Vilaseca wrote that students who homeschool their kids must file their paperwork with the state between March 1 and Labor Day in order to be enrolled in home study for the following school year. Enrollment notices filed after that date will not be accepted, the memo said. Those not enrolled in public or private school after that date will be considered "legally truant."

Currently, state law does not require parents to obtain permission to home-school their kids—only to notify the Department of Education of their intent to do so. Nowhere does the statute require parents to meet an enrollment deadline or conform to a state-established school calendar.

The commissioner's memo sparked a firestorm among homeschooling parents, advocates and their attorneys, with some viewing the new deadline as an attempt to limit their right to homeschool.

"That same change, in a big way, the standing order deadline we've been opposing since for 28 years," says Reta Dwyer of Woodbury, who homeschooled her four children from kindergarten through high school.

An attorney by training, Kato responded to the memo with a 13-

page letter saying the DOE deadline was counter to both the letter and spirit of the state's home-study law, as well as Vermont Supreme Court precedent.

"The home study statute plainly states that parents may start and end their stud-

" whenever they intend to enroll a child in home study, and they may send enrollment notices 'any time' after March 1," Kato wrote in Vilaseca. "The Department does not have the authority to unilaterally preclude any parent from enrolling a child in a home study program."

To the majority of Vermonters who don't homeschool their kids, this controversy may seem like a squabble between a state and a tiny fringe of parents.

But to Vermont's homeschoolers, the commissioner's memo threatens their

chosen method of educating their children, which has never been more popular. According to DOE statistics, the number of Vermont kids in home study programs rose from 206 in 2003 to the 2002-03 school year to 2,663 in 2010-11.

A 2001 statewide survey may not sound like much—especially over 10 years. But it occurred at a time when public-school enrollment was declining precipitously. Between 2002 and 2012, the total number of public-school pupils in Vermont fell from 95,813 to 89,425. Nationally, more than 2 million students in grades K-12 are educated at home—a number that's been growing at a rate of 2 to 3 percent a year, according to estimates published by national homeschool researcher Trish Kay.

Vilaseca did not respond directly to

Kato's letter but replied him on his response to a similar letter sent by an attorney with the Home School Legal Defense Association, a Virginia-based nonprofit advocacy group that claims about 150 members in Vermont. Vilaseca cited by his initial memo "as a national interpretation of Vermont's home study statute" that looked across the interests of the state in ensuring students receive adequate education and the rights of parents to educate their kids at home.

About 60 homeschoolers and their kids turned out for the Vermont State Board of Education's August 21 meeting in Stowe in a show of solidarity against the new policy. The homeschool controversy was not on the board's agenda, though chairwoman Meghan Moore expressed her desire



BACK TO SCHOOL

for the commissioner to meet later with concerned parents.

Vlasova was out of town Thursday and did not attend the meeting. But in an earlier interview, he admits he was "unprepared" and "taken aback" by the spirit his memo caused, especially because he doesn't believe it sets any new policy.

"Everybody's nervous for a long time that Labor Day, typically, was the deconstruction line for enrolling kids in homeschool," Vlasova tells seven days. "All I did was put it in writing that if you're going to enroll your kid in homeschool, you have to do it between March 1 and Labor Day."

In January, Vlasova says he should have added a sentence saying that Labor Day is the DOE's deadline for a parent to initiate homeschooling, "unless there's a particular issue" that requires the student to leave school during the academic year.

"If you, as a parent, are having an issue with a school or teacher, your child is being bullied or you're not happy with their education for whatever reason, we would probably say, 'Yes, you can homeschool your child,'" he adds.

There's not good enough for

Dunlap, who has followed Vermont's legal wrangling over homeschooling since the current statute was adopted in 1987. For years, she worked as a paid lobbyist in Montpelier on homeschooling issues and still follows the issue closely, even though her four kids have since graduated from college.

"I was shocked. I was reading that and thinking 'there's nothing, right?'" Dunlap says.

The Vermont Supreme Court has upheld parents' right to homeschool and the state's limited role in governing home education. In the 2008 court case *in re T.M.*, homeschooling parent Karen Maple appealed to the state's high court because the DOE claimed that her child with special needs, referred to only as "T.M.," didn't have an individualized education program and was therefore in court.

The parents disagreed with the DOE and ruled in Maple's favor, writing that parents' responsibility is merely to notify the proper authorities that their child will be homeschooled. By law, the education commissioner has no authority to approve or to reject an enrollment; instead, he can only request that an impartial hearing officer review a homeschool plan. As the Supreme Court pointed out, Maple had filed her paperwork with the DOE, which did not off a hearing within 45 days to

question her education plan, as required by law.

Dunlap doesn't interpret Vlasova's memo as reflective of a larger trend, but some other homeschoolers do. Rita, who launched a blog, *homeschoolers.com*, in response to the memo to educate homeschoolers about their rights, sees the new deadline as part of a "dislikeable campaign to limit home schooling" in Vermont.

Olivia Lorraine Rita of Idaho, who has been homeschooling her sons, Christopher, 12, and Nick, 11, since they started grade school. A former laboratory technician at the University of Vermont, Rita says the commissioner's memo "puts in the face" of Vermont's current homeschooling law. Like many at Thursday's meeting, she fears the DOE's latest move puts Vermont on a slippery slope from a "notification" state to a "permission" state.

Rita's family hasn't had any run-ins with the DOE, but parents in his Addison County homeschoolers' group have shared tales of the state challenging their curricula.

Some homeschoolers also complain that the DOE's strict mandates can

be both time consuming and costly. (Homeschoolers cannot recoup any of the money they pay toward public education.) In the education vernacular, homeschoolers are required to "show their work" — by giving their kids standardized exams they pay for, by hiring a state-certified teacher to evaluate their kids' progress or by providing the DOE with a portfolio of their child's work.

"They expect to see at the end of the year what you proposed at the beginning of the year," Rita notes. "It doesn't allow for changes in plan, which often happens and is the hallmark of a home study."

Vlasova did not identify a specific problem she means to address. While he says the DOE has "concerns" about some homeschoolers, "those are few and far between." The education commissioner, who has thrown his hat in the ring to become Vermont's first cabinet-level education secretary, thinks the vast majority are getting "a great education" and eventually go on to postsecondary education and successful careers.

"In all my years as a teacher, principal, superintendent and commissioner, my experience with homeschool education has been very positive," Vlasova says. "I see the homeschooler function and the homeschool education and the homeschool kids as a part of Vermont."

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TIPPING POINTS

"Are Burlington Restaurants Deserving-
ing Antagonist Quebec Customers?"
In Kathryn Flegler's story, two local
restaurants said they allow servers to
add an automatic gratuity to the bills of
French-speaking customers they
suspect won't otherwise leave a proper
tip—a idea of an "auto-grat" got a
run-out of readers, who like old-fashioned
bills, fell into two camps: those who
have worked as waitstaff, and those
who haven't.

I've heard this complaint a lot from
server friends. As someone who lived
in Canada for five years, this sounds like
a big misunderstanding. Canadians have
very high tips relative to the U.S. In
Quebec, when one adds all of their tax
on top, it comes out to about 15 percent.
Most Canadians I've met from high-tax
provinces have been eager to supply the
tax amount and use that as the tip
amount. That would give you a \$3-\$5 tip
on an \$80 bill. They just aren't doing the
actual math, huh?

Elleebeth Davis
MONTREAL

ALLEGATIONS: Misleadingly, I was pointed by
the suggestion that Canadians need
educating when it comes to
tipping. Montreal and
Quebec City are a
known world-
wide for the
quality of their
restaurants.
Along with reputa-
tional accolades, a
level of professional
service, as well
as the expectation
that it be accompanied
with a tip.

I can assure you that
tipping is very much "de-
rigueur" in Quebec as it is
in the rest of Canada. A 15
percent tip is considered
the expected minimum,
and I would have to dis-
agree with the assertion that tips
are added automatically
in Quebec, the only instances
where there have subject to an automatic
gratuity were when I was with a large
group (such like in this country).

I have been living in their region for
almost two years and, while I sometimes
miss the outstanding restaurants and ser-
vice in my hometown, I have had many
opportunities to enjoy great cuisine and
service (especially both in Vegas and in
New England). I have also learned that
tipping practices seem to be pretty much
the same here as they are in Canada.

Ultimately, I would have to agree with
her. After suggestions that dress many
gratuity policies by restaurants are a bad
idea in many forms.

Luke found the following link on
TripAdvisor, which (if you're tipped) also
makes reference to auto-grat tipping
in Canada: canada.tripadvisor.com/TravelGuide/Article/CanadaTippingAndGratuities.html

Aaron Aronson
BOSTON, MA

Amazingly works for the Canadian General
of Canada in Boston, but the views
expressed here are his and not an official
position of the government of Canada.

Waitresses have a very bad habit of saying
"Do you want some change back?" I am
not going to give a waitress a \$EP tip as
a \$3 burger. They must find people are
stupid. Also, I have not in any way seen a wait-
ress on Church Street that deserves any
tip at all. They think you owe who sits
down at a table in a restaurant, just because they
want to eat out. Some of them really make
a good amount of pay in the day, plus, they
can take it from the tax man. So what is
their beef?

Paul Miller
BURLINGTON

While on the surface these actions
might seem despicable, they aren't fair,
actions to a very real
problem. As a restaurant
owner in Burlington,
I know that this really
has an effect on the
ability of out-of-town
employees to make
ends meet. A fairly
and
ing rate that
leaves no tip
can make a server's
disposition for an entire
shift. The
problem doesn't
exist with other
towns, or even
other Canadians.
Does it
really need a lesson in tip-
pling courtesy?

In smaller restaurants, such as Luke's Place,
server is added to all checks. All the fair
paid points will have now, set. This isn't
new. While "rolling out the welcome mat"
may mean like a great deal, it puts added
burden on an already "full" staff job.
I wouldn't go to Montreal with the idea
of eating poorly. Why would you come
to Burlington and look for excellent meat
or poultry? That's like going to Istanbul
and looking for McDonald's. Please may

stop it a problem with the language dif-
ference, but that's simply not true. These
folks know exactly what they're doing. It's
called show and serve.

Charles Kemper
BURLINGTON

I'm kinda confused as to where you get
this information. "A waitress's entire main
pay network is made up of \$4 to \$6 an hour, but if
tips, water, waitresses and bartenders
don't make enough to top over the course
of a week to bring the wage up to the
state's minimum — \$8.40 an hour — the
employer makes up the difference."

This is not true and is the primary
reason why Canadians are a problem for
tip-wage employees. When you pay an 18
percent, you are essentially saying to me
that I don't even need to make minimum
wage (which makes one conclude
you'd be a fool. Employees in Vermont
don't make up the difference. I, however,
don't suspect restaurants that allow their
servers to add a discretionary wage-grat.
That policy is a super success of a tip.

Alex Hoff
ASHCOH

Plagge responds: "G" calls in the Vermont
Department of Labor and the state
employees have to make up the difference
of an employee don't earn enough in
tips to hit minimum wage. If a server has
experienced something like, even, his
or her employer may be looking for the law

ity with in French Canada and we both
grew up in Montreal but have lived in
Burlington for more than two decades.
Our Montreal-born daughter is a waitress
in Burlington and often complains the fact
that Quebecers are "cheap" tippers. The
fact is they are no cheaper than anyone
else, they just don't know how tipping
works in the U.S. compared to Quebec."

For a restaurant to continue waiting,
adding a tip to the bill based solely on the
customer's ethnicity or nationality and
legal. Race and sample. Discrimination and
the waitress, need to come to a fair living. I
suggested that the restaurant put a sample
note in the menu of those customers the
waitress, they may not be familiar with
the U.S. tipping customs that explain the
negotiated tipping amounts. To place a
card with this information on the little
tray when the bill is presented.

Not ideal, but realistic in due to the cus-
tomer and will avoid any "issue" when the
bill is presented. If the one would never
order paying any amount as usual that was
not fully disclosed before I ordered a meal
and, further, would take a huge o, one to it.

Page Seaver
WILLISTON

I am an American who has lived in
Montreal for more than eight years. This
article made me laugh, and then made me

sad. First of all, I have never had a tip added
automatically at any restaurant in Quebec,
except when there was a table of ten or
more — also the policy of many U.S. res-
taurants. I have no idea what the Hides
is talking about. My Anglophone friends
made up to the 18 to 20 percent range,
and my Francophone friends in the 10 to
15 percent range. It is more cultural than
anything else. I use menus in Montreal
all the time with notes in French, English
and other languages that explain that tips
are not included with the meal. I don't
know why that is as hard for Burlington
restaurants. There is a way to avoid it so
it is plain to see. French Americans who
live in the policy is without standing. What
also, and that may be a factor, at most res-
taurants I have been to in Montreal, wait-
ress checklists are standard, but automati-
cally adding tips because of a previous
tip of a customer is just wrong. A decent
wage is the responsibility of the restauran-
tants, not the customers. Even so the U.S.
tipping is still considered voluntary.

Christopher Byrne
MONTREAL

I think you are demonstrating the wrong end
of the table in your recent "Investigative
journalism" about the tipping standards
of people from Quebec. It's unfair in any
that because they are providing human
service that they should be allowed to sit
the waitress, or Burlington. This has been
an issue for years. My sister worked at
L'Espresso in the '90s, and there were many
stories of \$3 tips on \$100-plus meals from
Canadians. My father is currently in the
restaurant business, and after several \$3
tips, she has to wait for the tables. I had
heard to believe the tipping standard
in Canada is 18 percent, as reported. On
a recent trip to Montreal, I noticed the
waitress, postponing themselves to get our
table, as they have a good reason in store.

Bill Anderson
WILLISTON

Editor's response: No one described this
story as "Investigative Journalism," nor
did reporter Kathryn Flegler make a mis-
take.

Isn't this practice simply illegal — a matter
of hidden charges? You allude to that pos-
sibility in the article but never reach this
conclusion. Though I don't speak French,
if a Burlington server attempted to add a
fixed gratuity to any bill without the policy
being prominently displayed on the menu,
or on a posted sign, or he or she would most
likely be accused, not only, but rather than
the 20-percent-plus that I usually add. Were
this dispute to require the intervention of
the Burlington Police Department, to be
it. Unless otherwise stated, tipping is not
the done-on of the custom. My sympa-
thy to our local waitress, who bear the
brunt of this misunderstanding.

Steve Levy
BURLINGTON



Telling Irene Stories: On Page and Screen

By MARY OT HARRISON

How do we remember disasters like Tropical Storm Irene? We pass along striking images we tell stories. So it's no surprise that the flooders aftermath brought a bumper crop of commemorative books. All are small-scale local productions, and most are labors of love with profits going to flood-related charities.

Three books are in on the travels of a particular community or community during a watershed. Northfield photographer *James Weston Cook* chronicled the experiences of Northfield and Kennebunk residents in her self-published book of photo essays, *Venice From the Flood*.

Jack Goodman brought his journalistic expertise to editing *When the River Rises*, which tells the story of Waterville during and after Irene in first-person

accounts and photos. The voices are lively and diverse, ranging from the town fire chief and municipal manager to a third grader recalling his family's evacuation.

Further south, the definitive record of Irene's devastation of the White River watershed is *The Wrath of Irene*, a 280-plus-page compilation of coverage from the *Herald of Randolph*. It's published by the *Paula K. Brown*, owned by *John Brown* is of Bethel, who happened to be serving as the *Herald's* substitute editor during the storm. Brown also edited the book with his wife, *Joan* (a nurse), who was Bethel's initial emergency volunteer coordinator.

Rebecca, *Herald* material, the couple collected dramatic photographs from locals, mostly. *Bar Wood* of Pittsford. Since releasing the book in January, *Martin* says, they've sold about 900 copies — some

at bookstores, others at "nontraditional retailers like hardware stores, general stores, restaurants and garden centers."

Part-time Kennebunk resident and *green rooms* in *Wiscasset*, *James* is director *green* day takes a broad approach to the di- - saster in her *A Mighty River: Stories of Resilience After Irene*.

But wait! Flooding from Irene didn't devastate just Vermont. Published in June, *Good Night Irene* contains stories and photos from all three affected states. Vermont Standard publisher *Paul W. Goff* contributed an introduction.

Books & Film

A Cartoonist Documents Irene Down on the Farm

By PAUL A. POUSTON

Tropical Storm Irene arrived on Sunday, August 26, 2011.



Burlington generally was spared the destruction of Tropical Storm Irene last year, since some were basement and drowned trees. But for farmers in the city's Intervale, it was a very different experience. The low-lying plain along the Winooski River flooded, quickly and dramatically. The rushing water rendered crops useless in the peak of harvest season, destroyed some structures and threatened the homes and animals who endured the storm. For many growers, the financial loss was devastating. Some thought long and hard about whether to return this year, to move their enterprises elsewhere or to give up farming altogether.

Burlington farmer (at the Intervale Community Farm) and cartoonist *James*

Weston, 27, has captured the events of August 26, 2011, in what she calls a "mini-comic" titled simply "Irene." The 11-by-6 1/2-inch booklet is the first of what will be a three-part series, perhaps eventually published together as a graphic novel. Weston's first installment is about the day the storm, and the flood, arrived in the Intervale. It depicts the heavy rain on the windows, then workers rushing to their farms to rescue equipment, crops and animals — a pig rescue operation provides some levity in the story — and the cartoonist's despair during the day the day is done. At the end, Weston's boyfriend, *Paul*, owner of a web site, shows up at her apartment to say, "It's over, Irene — it's over, it's over."

Weston, who's from North Bennington, Vt., says she'll spend the winter drawing and taking the rest of the story. While publication of the first "chapter" is confined to the *Comic* for

Cartoon and in White River Junction — where she took a workshop this summer — the cartoonist says she's applying for a grant from the *Vermont*.

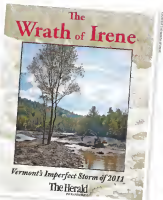
Weston is of hopes of joining for the rest of the project. It's expensive, she says, to produce a color comic book and make enough copies to sell. So far, Weston's cartoon, she is promoting the comic as it evolves on her Facebook page. A website is in the works.

Creating a comic book, or graphic novel, is time-consuming, she, Weston says. But, after the

growing season, there is something she'll have plenty of, her winter-time job is cartooning in isolated cabin in the White Mountains for the Appalachian Mountain Club. There's only enough solar-powered electricity, she says, to turn on the lights. Forget running a computer program — she's already hard.

Future plans for her cartooning? Weston says she might consider getting a master's at CCB. But mostly she would like to keep on in the same vein. "That is, making comics, applying for grants and figuring out how to do this," she says.

Irene By *James Weston*
For more info, visit facebook.com/irenebooks



Some of these books' gripping true stories play out on screen in *Flood Bound*, a powerful haunting documentary from **HANNAH ABRAMS** that screens on **MOVIEFEST FULDAVEN** this week. When the storm hit, the Puttland filmmaker was trapped along with the rest of her village, and her camera often reveals glimpses of a community severed from the outside world. In interviews, Puttlanders recall letting go of grudges and getting hugs from strangers as they pulled together to repair the damage and endure. Call it a reverse *Lord of the Flies*.

Among these who weathered true were survivors of the Great Flood of 1902. Also on VFT this week is a short film that evokes an old master's recreation of that disaster through animation. The moving vignette, "*Mad River Rising*," was directed by **DAVID HENNINGSEN** and executed by his students at **MIDDLEBURY COLLEGE**; the story comes from playwright **SARA HEATON**.

Flood might come. *Optics and Photos* About the Tropical Storm That Devastated Vermont, the Catholic and the Brothers by Craig Brinkman and Nicole Guerin. Montreal: Eyre. Slender Goshawk. 214 pages. \$24.95.

A Mighty Storm: Stories of 16 Vermonters Who Were by Rosemary Salas. Starn Press. 108 pages. \$24.95. See reviews at the Vermont

State Flood Relief Fund, the Middle River Project Fund and the Rockland Relief Fund.

Voices from the Flood by Jerome Weston. Cast. 34 pages. \$4.95. Somerville: Northfield Community Emergency Relief Volunteers. Available through the Northfield Regional Society.

When the River Rises: Stories of a Vermont Town's Flood Recovery and Revival edited by David Gaudin. Art photographs by Gordon Miller. Children's Library Association. 50 pages. \$20. Somerville: Middlebury.

The Wrath of Irene: Vermont's Imperfect Storm of 2011 by the staff of the Herald of Montpelier. Edited by Sandy Levine and Stephen Morris. Public Press. 200 pages. \$24.95. (Book and video edition) at 2011 on DVD. Somerville: New River Fund of the Vermont Community Action Center.

Flood Bound directed by Hannah Abrams. Screening August 25, 4 p.m. on Vermont Public Television. Sunday August 26, 8 p.m. at the Puttland Methodist Church and Tuesday August 28, 5 p.m. at the Sherburne Historical Library in Killbuck on that information on buying DVDs, see floodbound.com.

"Mad River Rising" directed by David Henningesen. Will air on VFT on Thursday August 23, 8 p.m., Friday August 24, 10:30 p.m., and Sunday August 26, 11:30 a.m. Watch it at vimeo.com/thetropicalstorm or at vimeo.org.



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A Middlebury Dancer Explores a Lifetime of Protest in Her One-Woman Show

By MEd Art JAMES

In 1977, when dancer and choreographer Pasty Smith was 24, she was arrested with 12000 other protesters during a powerful march at the construction site of the Roddick Nuclear Power Plant in New Hampshire. For the next two weeks, she was held with 12000 others in a room at the Manchester State Armory, where the fluorescent lights were never turned off. "I saw the light of day for seven minutes," she recalls.

Smith has always taken the world, and what happens in it, personally. "I don't see myself disconnected from the world," she says, sitting on the floor of her studio during a break from rehearsing her latest one-woman show, *For What It's Worth*. "I see things that happen in the world and that we do to each other, and it makes me very sad, and makes me feel inspired. The only thing that I've ever been able to do when I feel that overwhelming powerlessness is to dance."

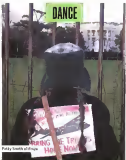
And in North, near 83, will dance this Friday at Middlebury's **new ball theme**. "The evening will feature what she calls "pastor dances," created in response to world events. Since September, North has for the most part "gone made to pasture," she says. "I have felt a need to do many times over the years to dance my remorse," she says. But it takes a sudden rush of memories from that very

public protest in Seabrook that sparked her latest work. Recently, a friend sent Smith a text warning about that in children: "I want you not to look at it," she says. It had been on emotional time. Her father was dying of pancreatic cancer. "My parents came to visit me while I was in the army," she recalls. "They went so incredibly ashamed of me." Her dad had fought in World War II and couldn't understand his daughter's fight.

"There was a sadness in watching myself in the film," says South. "But what else I say? I was a baby. I was following my heart, trying to do the right thing. Trying to stand up for what I believed in."

In *For What It's Worth*, Smith explores that sense of curiosity, as well as feelings of romance — about her own nation and those of the world around her. "There's some scary stuff in here," she says. "I address some really taboo subjects in some really taboo ways."

But expect to hear, too, South doesn't just dance — to traditional folk music, plus selections from Dominican Soularks, Buba Bartaluk, Kurt Wadell and David Byrne — she tells stories, often of the expertly self-deprecating variety. “There’s a reunion show,” she says. “It’s not crazy, no?”



Potential benefits of drugs

If for what it is worth, please direct enquiries to the organisers, Paddy Smith, Friday, August 24, 8 p.m. at Town Hall Theatre in Middlebury (\$20, info: 342-1033, townhalltheatre.org).

A Mystical Movie About Dance, Music and Witchcraft Shoots in Central Vermont

By MICHAEL JAMES

the cast and crew of the indie film *Empire* are huddled in a garage in West Washington, Vt., one winter afternoon, wearing out a dozen tapes. They've been filming the modern-dance movie in writer/director **Steve Mack**'s sprawling basement for almost three weeks, and with just two days of production left, they're preparing to shoot the final scene.

When the rain falls, everybody takes down a winding dirt road — past a pair of dairy cows coming on tall grass — to a levelled off dirt stage as marked by cornucopias and umbrellas. Beside them is an abundant garden enclosed with a fence, on which hang a hand-painted sign. "Le jardin est ouvert. Clothing is optional."

As flying begins, the soft chugging of diaphanous drifts from the woods, several choruses, including *Vernonia*, may be well home again. And *Aureococcus* and *Mytilus* have feet across the dirt while vibrant and angry *Mus mus* impales on a thorn. "The Flower Duet" from the opera *Lohengrin*.

From behind the camera, Mack, 63, watches the performers, a widening grin on his face. "At some point, you just stand back and let the experts handle it," he says. This is Mack's first feature film.



Spitting his tale between Vermont and California, he's worked in the Hollywood film industry for years, usually as transportation coordinator. He recently started a lecture in California, but that project fell through when exams ran out.

"After that humbling experience, I thought I should plan a project that I could actually afford on my own," Mark says. So he began to write a movie he could film on his own location in Washington.

Set at a rural modern-day context, *Jago* tells the story of a woman who comes to terms of her exile and after a

alluring and flirtatious boxer shows up. With the help of a mysterious - brags - or male witch - the jealous lover attempts to put a curse on the boxer, with disastrous results.

"The plot is important," says Mark, "but the dancing is what the movie is really about."

Why dance? "I thought every Toronto wanted to direct a modest dance movie," he jokes. Mark's interest in dance seriously goes way back. His mother was an accomplished ballet dancer in her native Netherlands. When he decided to make

a movie, he called his friend, Martin Polachinski, a San Francisco-based dancer and choreographer, to be involved from the start.

"I think dance can speak through its rhythm and essence," says Mark. "So I've let the other dancers have the best word."

For Mauch, the project has been all about creative collaboration. He wrote the script, but left the details of the moment entirely up to Pakizadnia. He offered *what ifs*—the film's main supervisor, the same kind of freedom. Picholli, a Burlington-based musician, actor and producer, whose credits include more than 30 years working with the late director Robert Altman, hatched the idea of filming on music from *Laila*.

"That's why I took the job, because I knew I could be creative," Michaelis says. "I knew [Mack] was going to listen."

Wachob brought in the most stars, including Portland-based bassist and composer-comedian Ian Dismander (all here and in *Reverend Stryder*), a singer as well as a dancer. He also related to *LeTrone*, founder of Larrin's L.A.C. nonprofit Local Agricultural Community Exchange, who carved the throat and plays a small role as a musician at a farm.

The project is directed by Vermont's "Tre-



VT SWIMMING HOLES

If you like nothing better than diving or dipping into a body of water on a hot day, the VT Swimming Holes app offers a wealth of information to help you get there. Developed by Waterbury-based cTechnica, the app has an extensive list of local watering holes in the wilds and woods of Vermont.

The cTechnica team appreciates the inherent risks of swimming in a natural pool without a lifeguard, so each spot on the list comes with a safety rating (indicated by a number rating both adult and family safety) and a description of the location. This info makes evaluating any swimming site quick and easy before you even leave home. Also, as some of these swimming holes are off the beaten path, the app includes step-by-step instructions on how to reach them, as well as a link to Google Maps.

It's clear that these developers revere the natural environment, as many of the site descriptions include pleas not to leave trash or debris, and to help preserve the family-friendly setting. All the information about the sites was updated after last year's tropical storm were adviser that changed some of Vermont's waterways. The developer welcomes user comments to help keep the app current.

My favorite feature is a surprisingly extensive "thing cabinet" that allows users to store notes and even pictures. It's a nice touch, and really underscores the sense that the developers at cTechnica are passionate about nature.

My only real complaint about the app is that while trying to use the "upload document" function, I had some problems with getting locked into the camera and not being able to back out unless I took a picture. However, this problem could very well be isolated so don't let it discourage you from checking out the app. For only a dollar, it's a must-have for any Vermont water lover.

MICHAEL GARRIS

VT SWIMMING HOLES APP

Available at the App Store for \$9.99 cents. For more info, visit vtswimmingholes.com

kind of a contagious, familial thing that's happened," says Nichols of the roughly 80 members of cost and crew, many of whom spend all three weeks camped out together on Mack's property, which belongs to the cows, chickens and farmers of **SHOOTING HOLE**, operated by Jonathan Fryer and Meg Stone. (Shooting was placed around the cows' milking schedule.)

For the first few nights of the shoot, Nichols slept over, too. "Then the interns came and slept in the loft," he says. "Then the grips set up tents outside. Then an actor person was sleeping in his car. Then beer cans showed up in the sink. Then the actor changed!" Nichols decided he was happier swimming.

A few days after the shoot wrapped, Mack was experiencing a little of what he

calls "postproduction depression." But he's happy with the results. "There were a lot of holes in our crew, in our plan, but there always seemed to be someone around who was capable of filling in," he says. "Not only did we have good performers and good pictures, we got it done on time."

So far, Fryer has cost Mack \$75,000; he raised \$3,000 as the website indiepage before shooting began. Now the final run for postproduction editing begins. "I'm out of money, yes," he says. Still, Mack is optimistic that the film has roused up enough interest from supporters to see it through to the end. "I'm starting to hear some whistles," he says. ☐

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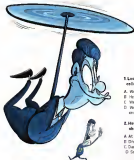


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Abo VE is AN Exc Eprt from Anne Sullivan and the Traits of Helen Keller by Judith Lambert. The comic is a parody of the 'A Boy's Life' comic strip, featuring a boy named Abo who is blind and is being teased by other children. The comic is drawn in a simple, cartoonish style with a limited color palette of greens, yellows, and browns.

Abo VE is AN Exc Eprt is a collection of 100 panels. It is a parody of the 'A Boy's Life' comic strip, featuring a boy named Abo who is blind and is being teased by other children. The comic is drawn in a simple, cartoonish style with a limited color palette of greens, yellows, and browns.



Hover Much?

A pop quiz for parents

BY CATHY RESMER

Are you a helicopter parent? The term, coined in the 1980s, refers to the increasing number of moms and dads who hover closely behind their offspring, ready to provide guidance and support—and correction from challenging situations, if necessary.

This week and next, hundreds of helicopter parents will be descending on Vermont, visiting their college-attendant children to campus. And faculty and staff are also keeping themselves for a barrage of interfering questions. The University of Vermont has even hired "parent boomerangs" in the past to keep the "boomers" from following their wards around during orientation.

That's because all this overparenting can keep kids from developing into well-adjusted, self-sufficient adults. Studies have shown that the children of helicopter parents are more likely to become anxious and insecure.

Psychologist Blahoslav Lovric gave parents some pointers recently in a New York Times op-ed titled "Raising Stress-Prone Children: 'Hover' Not," she wrote, "to know your child well enough to make a good call about whether he can manage a particular situation. Will you say up worrying? Is obesity, for the child's job or to grow, yours to control your anxiety so it doesn't get in the way of his reasonable moves toward autonomy?"

It's easy to spot a helicopter parent—unless you are one. Here, then, is a (totally nonacademic) quiz to help you determine if you are hovering. Keep track of your answers and add your score at the end to find out if you're properly grounded.

1. Last spring, when friends asked where your son/daughter was going to college, you said:

- A. "Wow, is he graduating this year?"
- B. "He pushed over good schools, and he's waiting to hear from them."
- C. "We are applying to Duke, Oberlin and UVA."
- D. "We got it made decision to Middlebury. Our college admissions consultant was worth every penny after \$149,000 fee."

2. How often do you communicate with your daughter while she's away at school?

- A. At least once or twice a semester
- B. Once or twice a week
- C. Daily
- D. Several times a day—her friends have a lot to talk about.

3. Your son is meeting lots of new friends at school. How many of them can you name?

- A. None. Not sure I know any of my high-school friends either
- B. A few
- C. Most of them
- D. All of them. Every boy he mentions here acquiesces. I look them up on Facebook and email them a friend request.

4. You take your 18-year-old son to a new gift shop to do some shopping during parents' weekend. "You're headed to a party afterward," he shouts.

- A. Offer to stop at the liquor store to buy them a 6th of Gentlemen Jack
- B. Tell them to make smart choices and have a good time
- C. Tell him it's not his business to know if they're still out, and remind him that you have a breakable date at 10 a.m.
- D. Make an excuse to pick up some of your new Facebook friends at real life

5. Your daughter asks to take a 10-minute break at a dining room in a nearby restaurant. She calls home to complain about certain foreign-food servers who always "forget" to top her. You should:

- A. Let her call you to voice that you just talked but wait
- B. Listen sympathetically and ask questions such as "What do you think you should do?"
- C. Call her boss and ask her to put up a sign warning foreign customers that they're not to top
- D. Drive to the restaurant the next night for a week. As her customer, leave a complaint to see that they're still a top with their butt off, just leave if you can't see the table where she is and if

6. Your daughter has to get a semester late to class at a local engineering firm, which will keep her but a job when she graduates. You should:

- A. Tell her to take the summer off. Future employer won't agree? If she can't find a job, she can move back home
- B. Tell her about your friend who works there and encourage her to call him
- C. Call the planning supervisor and try to convince her to give your daughter a chance
- D. Stage an accident in the car or building, then sue the supervisor to allow your daughter to follow an unpaid intern in lieu of monetary damages

7. At a time for your daughter to sign up for classes, You should:

- A. Remind her to take something useful for chemistry
- B. Ask her what she's planning to take
- C. Offer to help her with registration
- D. Tell her you'll find her the schedule once you've finished with her academic adviser

8. Your son/daughter has his first political-science paper. You should:

- A. Tell him it's not too late to drop out of school—you can still get some of your money back
- B. Comment on his writing and encourage him to do better
- C. Call the professor and argue for a better grade
- D. Call the dean and request the professor of plagiarizing your son's answers to further his thesis submitted to you

9. Your daughter's roommate is a party girl who decides, against all her own feelings, to stay home at night. Your student at daughter is breaking out. You should:

- A. Tell her to turn up and tag along with her roommates once in a while
- B. Advise her to talk with her roommate and let some boundaries. If that doesn't work, advise her to go to the RA
- C. Call the roommate and tell her to call her parents
- D. Report the roommate to college drinking to the cops and get up a strong opinion to catch her

10. Your son graduated from college and has his first job. Interview. You should:

- A. Remind yourself to congratulate him on graduating "at least, it's a first step, right?"
- B. Send him a good luck text
- C. Go with him and make sure he asks all the right questions
- D. Sit with him and read the interview using a 10-item cheat sheet—this was last year's study for excellent for a successful first interview

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14 points for every 1

15 points for every 1

16 points for every 1

17 points for every 1

18 points for every 1

19 points for every 1

20 points for every 1

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Easy Like Sunday Morning

'n a night caber, which means I'm generally available for only some airport runs. But for a regular customer I put reasonably make an exception, especially for a lucrative, out-of-town fare.

This explains the Pleasant pickup to Burlington Airport I scheduled for a Tuesday morning at 2:48. The timing would mean heading out to Pleasant at about 2:48, a departure requiring some fancy footwork. On a typical Saturday night, the last call early leaves me heading around Burlington until at least 3 a.m. So, to be on time for the Pleasant customer, I'd need to monitor carefully both the timing and location of my last few fares.

Sometimes you ask the prettiest girl in the house and she says yes, and sometimes the two girls grant you a slender dispensation. At 2 a.m., I caught a fare to Huntington — a nice little run in the general direction of Pleasant, and one that would work tomorrow. I enjoy the ride to this small town, in part because of its novelty from Burlington. Huntington is not on the way to anywhere, you only get there when it's the actual drop-off or pick-up location. For your average cabber, this means maybe once a year.

"Tonight was awesome," my ecstatic graduate to his two friends in the backseat, a guy and a girl. He was a lucky, handsome, fresh-faced young man wearing black jeans and a white tank top. "I had a total blast. My first night in Burlington. I can't believe it. We gotta do this again sometime. I mean it."

In the reviewer moment, I could see his friends grinning. "Tummy, we told you guys have a great time," said the girl. "Nothing beats Burlington on a Saturday night."

"What was it, your 20th birthday?" I asked Tummy. It was good guess, I thought, given the circumstances.

"Nope, I'm about halfway to 22. My friends have wanted to take me out all year. I just kinda waited a while to do it. Now I'm sorry I put it off. I got to dance with like three different girls."

"Where'd you guys hang out?" The girl asked. "We, we started out at JPS. Then — when'd we go next, Haveli — oh, yeah, we walked around the corner to Karam's. Then we spent the rest of the night at Red Square."

"Right on," I said. "Red Square is awesome. They always have such great bands playing in their alleyway."

"And we almost didn't get in!" the girl said. "Apparently, they have some policy

old one, or it's a new construction."

"Nope, it's hardly new!" Tummy replied, and that's when I really heard the Vermont in his voice and language. "Really new is making if you were a word book. These three chicks were here like Vermont kids And, for the natives, life is not all about the Queen City. Although this bunch clearly knew how to do it up on a Saturday night."

We arrived at the driveway of the house they shared off the beaten path in Huntington. "Three girls," I said to Tummy, observing in a low whistle to underline the sentiment. "Not bad, dude."

"That'll wait 'til next weekend," he said with a big smile.

LIFE IS NOT ALL ABOUT THE QUEEN CITY, ALTHOUGH THIS BUNCH CLEARLY KNEW HOW TO DO IT UP ON A SATURDAY NIGHT.

Just guys can't be meeting back up, but Tummy knew the house and they let it slide. How did you know the guy, Tummy?

"High school," Tummy replied. "I think he was like, a year ahead of us, right? The whole thing is so fun, anyway. Girls can't be dumbless either with no problem. Anyway, if I am wearing a better next time, I'll be sure to stick a sleeve T-shirt in my crotch pants."

"So where'd you guys go to high school?" I asked.

Tummy replied, "Well, and we went to CVU. Hook grew up in Richmond, so he was at Mount Mansfield."

We got off the interview at the Richmond one, before the Boston Chicks, crossing the town bridge. I asked Tummy "I remember the bridge was out for quite a while last year. Do you know if they put it back?"

My Pleasant run went smoothly as Greek yogurt. My customer felt like conquering the whole row, which was clearly by now — if I was right, a least one mile.

I dropped him off and glided out of the airport, the sun was just beginning to rise over the Green Mountains. Passing the all-night Dunkin' Donuts on Wilburton Road, I saw a young man rush to the curb to flag me down, and pulled into the parking lot.

"I need a ride to the Burlington jail," he explained. "I got to bail out my buddy."

Driving over to Farrell Street, I asked,

"DUI, I'm guessing?"

"Yep. We were at this bar and I got pretty hammered, so I asked my friend to drive. He was less drunk than me, anyway. But it was my one, well he didn't get the lights on right, apparently so that's why we were pulled over. He thanked the field test,

and they beat him and towed my car."

"Did he blow?"

"I don't know if it's better, like, legally, to blow or not to."

"Huh, no, it was just curious."

"Do you know any good lawyers?" My friend's gonna need one."

"Huh, well, there's always Paul Jones here, like, Mr. DSI. I guess he's made a career of handling these cases."

"I'll tell him, thanks."

"Where you from, dude?"

"I grew up in Burlington. Yup, Boston's like a low grade version of Burlington."

First reached me up — both his description of the town and the customer. It was light enough to declare it officially Sunday morning, and yet another completed night-shift for this hacker.

"Oh, yes," the guy said, "I have money for this cab ride, but do you think they'll take a card for the bail?"

"I have no idea, brother. You'd think, in this day and age, they'd take plastic. If they if it turns out you do need cash, there's an ATM at the 24-hour general store around the corner across from Deery's."

"Wow, this is as useful as to get into this town. We've been friends for, like, 10 years, and neither of us has ever had a break with the law."

I reached up and pulled a business card from my rubber-banded vester. Huntington is the young man, I said. "Next time, leave the car and call Deery's." ☺

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Dear Council:

So... after all those decades of physics and chemistry, can science transmute base substances into gold?

Bill Johnson, Fort Mill, S.C.

Don't you think you're being a little unappreciative here, Bill? Decades of physics and chemistry have given us space stations and electronic intelligence, conquered disease and extended lives, and enabled us to download gigabytes of pornography at reasonable cost. And you're still after fricking milk?

Exactly you are. I suppose that's not surprising. Gold has been the most prominent symbol and source of material wealth since the dawn of history. Even in this age of wisdom, many simple souls don't trust collectivized ownership arrangements and would just as soon have an apple, preferably if they can whip it up in the basement with crackles and a Bunsen burner. OK, I'll see what I can do. Warning: I don't promise this will be easy. However, where there's a will there's a way.

The dream of radical alchemists was transmuting base metals into gold using the elusive philosopher's stone, but since atomic theory was unknown, little progress was

E-Z as pie GOLD

1. Eye of Newt
2. Slow neutron is captured by Hg 196
3. Hg 196 is now Hg 197 due to the neutron
4. the Hg 197 grabs

made. With the advent of the nuclear age, though, literally converting was almost into another because possible.

Ironically, attempts didn't get you gold. Rather, you started in the classic case with uranium and got various forms of sodium, cesium, strontium, iron, boron and whatnot, plus enough released energy to vaporize the neighborhood — a useful result in narrow circumstances but a bother to the kitchen scientist. Also, while strontium for one is a high-value product, it's not something you want to keep in a safe box in the closet.

Nonetheless, nuclear physics offered possibilities: in 1940, researchers transformed a few atoms of mercury into gold by

bombarding them with fast neutrons. The drawbacks: First, the gold was radioactive, and second, no useful reaction from an investment standpoint; one gold isotope had a half-life of 70 hours, one 68 hours and a third 48 minutes, after which they decayed into something less bankable.

In 1961, researchers at Lawrence Berkeley Laboratory reported they'd smashed carbon and neon atoms into bromine atoms and created new

What we needed was a method of producing stable gold. I did what every modern researcher does when at an impasse: I consulted Wikipedia.

Naturally I didn't trust Wikipedia. However, an uncited assertion in the "Synthesis of precious metals" entry needed a lead. After a hasty

effect involving my sending Uno out to dig through the journals, I offer the following tentative method:

- **First**, they need some mercury. The kind we use in Hg-201, a naturally occurring isotope with 81 protons and 120 neutrons in its nucleus. The 80 protons are what make it mercury. Good, nevertheless, has 79 protons – you see where I'm going with this. Funding sufficient Hg-201 could take some time, though, at only 0.15 percent of mercury is in this form
- **Then** a slow neutron that is initially at rest enters how we want about this. The protons and the desired type of neutron had an energy level in the thermal range. This is one suggested you could put bent up a can of neutrons on the stove and drop in some mercury. However, I suspected overlooked I set this matter aside for further study
- **The slow neutron** is captured by the nucleus of the Hg-201. This turns it into Hg-197, with 80 protons and 117 neutrons. Hg-197 is unstable. In 54.14 hours, give or take, electron capture occurs. This means the Hg-197 grabs an electron from its long-living shell, converts it with a proton to make a neutron and kicks out a neutrino
- **Discard the neutrino**. You have no need of it.

- The Hg-197 has now turned into something with 79 protons and 118 neutrons. Do you know what this is? I'll tell you. It's Au-197, the only stable isotope of gold!
- Repeat 5 million times, until you have enough gold to make an ingot. Success! However, if you didn't do so earlier, you must now separate the stable gold deriving from Hg-196 from the unwanted gold deriving from the rest of the mercury, which I assumed you converted to 99.99 percent of what's out there and a good chunk of which I'll bet is now radioactive. So it could be a little awkward.

I've also now learned that if one wants slow neutrons one can't merely drop by the neutron cross-section reading class. Ideally one wants a nuclear reactor.

You're thinking: Too much for me? This going back to traditional methods of gold extraction involving exploration of third-world locales. Follow 3 remind you of David Hahn, the Detroit-area Bay Street who built a model breeder reactor in his mom's petting shed using radioactive materials scavenged from smoke detectors.

Despite numerous obstacles, did David get discouraged? No. Judging from photos, I'd say he got radiation poisoning. Maybe you should reconsider how badly you want to do this. Tell him at least you know it can be done.

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Water Ways

River experts assess recovery from the damages wrought by Irene — and by man

BY PAUL H. EHLIS



Standing on a green steel bridge spanning the White River in Stockbridge, Greg Ross gestures upstream to a low lying gravel bar carved out by the raging torrents of Tropical Storm Irene one year ago. The river here was managed by flood, but in certain stretches, he believes, the flooding improved it. "I know some of the people who live in the area think it's ugly, it's a scar, it's a reminder," Ross says. "But to me, I don't think it looks bad. You know, this is kind of a flood-plain now."

Lake a "major geological event here," suggests the 40-year-old project manager of the White River Partnership, last year's devastating flood left some scars on the White healthier than before. That mass of two corpses and machine parts rocks upstream from the bridge? "It will slow the river's flow when the water rises next."

"Some people would see this and say, 'We all did great in the river here.' That should all get cleaned out," Ross concedes. "But you want that channel roughness, because it displaces energy."

Not every bend of the White River was left to recover naturally from the high waters of Irene. For weeks and months after the August 2011 storm, government contractors, consultants and private citizens took to the river to access stranded towns, rebuild roads and — in some cases — take advantage of a temporary loosening to mine for gravel, wood and other natural resources.

According to one conservative estimate from Vermont Fish and Wildlife biologist Rich Kim, at least 77 miles of southern and central Vermont rivers suffered "major degradation" as a result of ill-advised stream widening, straightening, mining and beaming. Twenty-seven of those miles are right here on the White.

Below the green iron truss, Ross and I set out on a

16-foot Old Town canoe to see for ourselves how the White is faring a year after these twin disasters — one natural and one manmade.

On this sun-soaked August afternoon, the river is but a trickle compared with the deluge of last year's flood. A gauge downstream in West Hartford measures the White at 13 feet today. When Irene struck, that same gauge showed the river cresting at 28.4 feet. Only in 1927 — when Vermont's deadliest flood knocked out

Like a barren moonscape, this leveled surface features few natural obstacles, such as boulders or plant matter, which might slow the river if it rises to this level. Gone are the enormous downed trees one can still see alongside many of Vermont's hardest-hit rivers, with their trunks facing downstream and root structures revealing the hair of a Maurice Sendak creature.

"It was virtual surgery for a while," Ross recalls as we walk along the river's edge. "People just did what they wanted to do. When the wide spread gravel extraction in the '60s, a lot of people thought it was the wrong thing to do. So I think people just took the opportunity."

While some of the damage cataloged in Kim's river survey was surely reflected by ineffectual sectors taking advantage of a breakdown in enforcement of environmental standards, other problems were caused by well-meaning road engineers employed by state and local governments. This became clear farther downstream when we came upon a newly sharpened bank supporting a rebuilt two-lane road running just feet from the river. While these steep rock barriers may shore up public infrastructure, Ross says, they sharply de-



In Stockbridge, Greg Ross examines the White River's recovery.

30 buildings here, in what was then the bustling village of Gayville — did the river rise higher, to 29.1 feet.

As we paddle along, scraping the green plastic canoe over rocks and navigating shallow rapids, we come upon a sign after sign of human engineering of the streambed. A noble one straightened channel has a perfectly flat plane of rock and gravel, evidently oiled out after an extreme in extraction.

"You can see it's all compacted, kind of sealed," Ross says as we beach the canoe on river left. "They had the channel over a stone side, taking gobs of material out."

fect water, speeding up its flow.

"When you open up something, you're causing a problem downstream," he notes.

In Ross' view, what we are witnessing here is a kind of madness: the repetition of a destruction and rebuilding cycle in a narrow valley that cannot support both road and river.

"If you look at photos from the '27 flood, it hit the same places. And it's just going to keep on happening over and over again until we decide as a state — as taxpayers — that we don't want to keep paying for the same stupid stuff over and over again. Should we have

a road right next to the river?" he asks. "At a point, you've gotta say, 'OK, how often are we going to keep rebuilding the same road or keep lifting rock on the same problem?' There's gotta be a different way," Kim concludes.

Fishing for understanding

In gauging the health of a river, says Clark Swadlow, a Montpelier resident who heads chapter of Trout Unlimited, a conservation and sporting organization, one can learn a lot from the fish that reside in it. "Trout are really indicator species," he says. "If you find a river that has cold-water trout in it, you're generally going to find a river system that's pretty healthy."

Early counts of fish populations in trout-populated rivers point a mixed picture.

"We're finding that in areas that were damaged just by storm damage, trout populations are generally good — in some cases, very good," says Kim, the Vermont Fish and Wildlife biologist. "In areas where there was extensive removal of in-stream material and the stream is homogeneous, there's really only habitat for young fish."

While Kim expects trout populations to fully recover within a few years to places damaged solely by the storm, he says necessary in-lieu stretches of habitat-damaged river may take decades.

"Floods are natural phenomena for rivers and the concern that has to do with rivers," explains Rep. David Reed (D-Westminster), a river steward for the Connecticut River Watershed Council and chairman of the House Fish, Wildlife and Winter Resources Committee. "They're damaged to deal with floods. It's not because that event designed to deal with floods."

Reed is hoping that in the wake

of Irene, that will change. Like most people interviewed for this story, he was hesitant to ascribe blame to those who, in the storm's aftermath, unintentionally degraded fish habitat and exacerbated the risk of flooding. River science, he says, has evolved rapidly in the past few decades, but public understanding has not kept pace.

"We've learned an awful lot lately. It's a matter of getting that out to people who know how to run the big yellow machines, but don't necessarily know anything about rivers," Deen says. "Until science is understood, quite unique 'one-stop' windows' prevail."

He points to a new state law passed last spring that will, in part, provide new river-science training to heavy machinery operators. The law, Act 134, also clarifies the Agency of Natural Resources' authority over stream alteration and calls for new emergency flood-response procedures. They're meant to avoid what Louis Porter of the Conservation Law

Foundation calls last fall "systemic breakdown at all levels."

"I think the man-made disaster was unfortunate, because so much of it was avoidable," Porter says. "By some estimates, half or more of the work done in rivers was unnecessary and made flood risk greater, not less."

With global climate change already bringing more heavy precipitation to the Northeast, Porter says, Vermont needs to get serious about preparing for future flooding and taking steps to prevent it.

"We are in for a lot more wet and violent weather," he says. "We need to realize we're going to need all of that flood capacity, all of that natural resilience in the years to come. And I don't

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Water Ways by Jeffery M. Smith

see that being understood to the extent it needs to be understood put."

A road and a river

Two miles south of the Grayville bridge, Route 100 reaches a bend in the White River that epitomizes the challenge faced by those charged with keeping roads running through narrow river valleys.



Route 100 hugging the left bank as the bridge/underpass bridge

Here, the east-flowing river curves sharply to the north, shifting its course nearly 90 degrees in just 100 yards. Around the outside bend of the river runs Route 100, a critical east-west state highway that was rendered impassible by floods.

Behind raw, 107 looms above a freshly channelled river, protected only by a narrow band of riprap and a few feet of elevation. As cars and trucks whiz around the bend, it calls to mind the contours of a racetrack. One can easily picture the roaring waters of a future

flood speeding around the corner as down these banks, the way every major flood before it has.

"In my opinion, there's just no room for the river," Bass says as we float down the winding channel. "You're always going to fight the river here."

Bass says he once heard a line that stuck with him ever since: "building a house or putting infrastructure in a floodplain is like pitching a tent on the interstate when there are no cars coming." Only in this case, despite the tent getting run over repeatedly, its occupants keep heading back to the store to buy another one.

Left to right



Riprap protecting Middlebury River Road

map. Even before that, he says, the federal government needs to provide more disaster-mitigation funding to move the road out of harm's way.

"It would be expensive," he says, "but what if we have to go back and replace Route 100 again? Because the river's gonna do the same damn thing it did last time."

To Kevin Marsha, a highway safety and design engineer for the Vermont Agency of Transportation, that approach is simply not an option.

"To save that road, you're looking at an additional whole host of potential environmental impacts and, frankly, an extremely high cost," Marsha says. "Finally, where our focus is on reconnecting those areas and doing everything we can to strengthen that infrastructure."

Working with river scientists from ANR, Marsha's agency recently reviewed 662 sites where it performed emergency work immediately after Irene and found that nearly half of them — 314 sites — require additional work. Thirty percent of those problem areas require more channel work, including the removal of burning

and other river construction, and another 20 percent involve improving culverts and ditches.

Now that the immediate crisis has passed, Marsha says Vermont is committed to restoring areas where emergency work may have damaged the river.

"We were dealing with up to 15 million communities, completely cut off. The mission was life, safety, health," he says. "In some of those areas, we did what we had to do to make sure folks were safe. In some of those instances, we do recognize some of the initial



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response may have created issues we're going back to address.

"We were there — and we are now — committed to doing the right thing," Marotta adds.

Waiting for a flood

In Bethel now, Ross and I paddle around past the White River National Fish Hatchery, which was shattered by



Excavator work is the result of the debris from a floodgate last autumn.

trene but which federal officials hope to reopen someday. In this section of river, we come upon deep pools scoured by the storm and healthy banks covered by dense trees about trout habitat.

Ross has worked with the White River Partnership since 2006 — first as a volunteer, since 2009 as an employee. He seems to know this river like the back of his hand. But it's his first time paddling this section since the storm, and he marvels at each of the changes.

In his view, it's not all bad. As often as he shakes his head at an excavation site or an encroaching roadway, Ross senses at a new fishing hole or a deep pool perfect for parramanga.

"I think the river looks pretty good," he says as we float past a cornfield near where Cleveland flood ruins the river. "It looks pretty good from the river level."

Paddling upstream to an S curve we've just rounded, Ross explains that the river here used to bend around both sides of an island. Sediment eroded downstream by trees killed in case of the channels, though, creating a new floodplain that Ross hopes will fill with healthy salmon.

Like many river watchmen, he's waiting anxiously for the next high water. A mild run-out and a dry summer have kept smaller floods from performing restorative work to the White River

— waiting organic material downstream, providing new cover habitat and putting aside the work of man.

Mike Kline, manager of the Agency of Natural Resources' river program, calls it "seaweeding the furniture" and he can't wait.

"The big thing that's going to help us use our rivers get back to better health is, believe it or not, more high flows," he says.

While Kline and his staff are working with towns to right-size culverts and improve road banks, they are waiting to see what the river does on its own before making too many more changes to the riverbed.

"It's my feeling as a river ecologist that we need to get some floods down these systems before we try to guess where habitat is going to spring up," he says.

As Ross puts it, "It's just gonna take time for things to sort themselves out. The river's always adjusting, always changing."

As we reach our destination at Bethel's riverside Pioneer Park, the stakes of Kline's work are abundantly clear. Directly ahead of us, where the Third Branch of the White River meets the main stream on which we've been paddling, the constricted flow cuts a sharp, two-degree turn in the south streamer inside the bend in the village of Bethel, helplessly waiting for the next flood to jump the river's banks.

The river's fate is in the hands of nature, but it is also in the hands of man. How the river is managed upstream of this bend will govern the velocity at which the next floodwaters arrive. While we expect stop the river, we can surely slow it down. ☐



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When Irene Came

A writer in Bethel remembers August 28, 2011

BY Hilary Smith MS



Irene River Church Street, Bethel

Everyone in Bethel knew the hurricane was coming — we knew all about it. We knew the forecasts were saying it could be significant, and we knew why: August had been rainy, and we already had plenty of water in the ground. So we knew we didn't need any more, particularly not in the quantity that a hurricane might bring. We also knew there was supposed to be high wind. So we stacked our yard chairs, tossed entire rounds of wood on the tarps covering our wood poles and brought our animals in.

But when Irene first arrived — not as a hurricane but as a tropical storm — she didn't seem so significant after all. The rain started Saturday night, and, yes, it came steady, but around here we've all seen rain like that before. And we know rain. There'll be some wash-outs, roads where the gravel would be eaten and maybe some pavement, too. And maybe some people's houses would be threatened. Because that does happen more often here. A thousand-ton hit, creating a flash flood in one area.

But even though we knew all this, even though we knew the land here is all ridges and river valley, brooks and streams pouring down from everywhere to merge, waiting in the river that runs through our village, we didn't know the power of what was running at the level of our feet. We didn't know what could happen if all these little waters — not just some here or there — began to rise. Which, on the 28th of August, they did.

Of course, some people must have understood what the actual magnitude of the thing might be. I was not one of them. I live on higher ground, and I didn't realize. Even when it was here. It was a rainy Sunday, and I was alone at my house. I was still checking weather reports at a point when other folks had only to check out their windows to know they were in trouble.

For instance, three miles up Gillet Road, the water was coming up



fast—for too fast—and a woman was running to pack her car, trying to get out before it was too late. She had her little dog with her, but in the end she had to leave behind her son's dog, Zeus. Maybe that had been younger, she would have brought him, too. But at 60, she couldn't. Zeus was larger, more rambunctious, more than the could handle.

Her son, meanwhile, was out working some job he wanted to finish. I didn't know for sure what he was doing: cutting trees, maybe, or splitting wood, though it was a Sunday. But even though he was out working in that rain, he didn't know what was happening any more than I did. Then his mother called, and he headed straight for Gilead.

By the time he got there, you could no longer drive the whole way in. A cubic foot of water weighs a little over 60 pounds, and 60 pounds on 60 pounds countless times means the house was saturated and the waters were going where they wanted. Two miles up Gilead, the brook was the size of a river by noon, and what once was mud became rocky, 30 feet wide, all churning water and torn up trees.

Finally, around mid afternoon, I heard the news that Gilead was flooded and that, over on the other side of the River Street Bridge, the rivers were flooded, too. But still I didn't understand. I thought it must be like the flooding we'd had here during that one big rain, oh, maybe a dozen years ago, when my girlfriend and I ran down to the park above the point where two branches of the river merge, watching as the picnic tables began to bob. That was a flood you'd have to try to get hurt in, the kind of flood where the waters came to redefine their boundaries simply by pressing on them. And that's what I thought all floods were: like something you could live with, if you just were careful.

So I called my brother. He was working a long weekend shift at a milk plant up in St. Albans. His mom home, he said, was supposed to flood later that night.

"On an 18 inch," he said, "but pigs'll have it eight, seven, seven, three if I can." "Why not seven more?" I asked. "It's only milk."

Then I called to check on my two friends who live in houses this side of the River Street Bridge, the town side. When they didn't pick up, I worried, but I didn't panic. I decided I would do some work and say my prayers again in a little while. I didn't know that already, just a few days down the road, a husband and wife had been running through

their barn, desperately trying to subvert their cows as the river came pouring in, trying to move the animals—many of which they'd raised from calves—to safety. Twenty-five were swept away by the water. Somebody downriver saw one go by.

At another local farm, it was pigs that were swept by the rising waters. I don't know the numbers, because later all the farmer would say when asked was that a lot of pigs died. And then, weary, he repeated it: "A lot of pigs died."

everything in their path: trees, roads, houses, trucks. Tires, tires, roofs, roofs. Me, I was making extra milk. Since the eggplant, so it is, it stood.

Up in Gilead, Zeus the dog was in a small, one-story house that stands just before the junction where two brooks join. The whole house was flooded. Zeus is a mutt, a medium-size dog, one of those muscular types. He has a bottlewater head, an excellent heart and a smart, smart dog brain. But the water was high, hurling rocks against the back

know that with one wrong step he'd be swept down into the flood, that he wouldn't stand a chance.

I didn't know him. I was alone cooking. I brought the emergency candles out, made sure I had matches on hand. I called my brother. "Just getting in to the delivery?" he said. "It's in horns." I went out.

This is when I began to know that it was just a start. A few hundred yards down the sidewalk, I looked north through the trees, down onto what was once, long ago in the 19th century, farmland and a race track for horses, but which for years now has been the kids' playing fields, a large stretch of land. The ball and soccer fields weren't there. Only lake was there. And I could not see where that lake ended.

But, though I finally was looking, I still couldn't see what was there. Consider the word that came to my mind: I looked and thought lake, but those fields were not a lake. They now were part of the river, and all the river was moving, and, though I didn't know this because I couldn't see it from where I stood, over on the main road north of my house, that river was running through the place we call the Dotted Corn Store and running through the plumber's shop behind it, and running through the house of the woman who manages our post office, the river running a quarter of a mile beyond an usual house through the fields and over the road and onto the other side, coursing through houses after houses, oversteering even the forest row of the trailer park, shoving people's trailers right off their moorings. And those people were lucky. Somebody else's trailer washed away. Folks over on the other side of town are in it over under the River Street Bridge.

I didn't know that, but the River Street Bridge was where I was heading. It was about 7:00 and getting dark, and I still knew no damn little. I didn't know that up on 3rd Street Gilead, the water had crested and was coming down, but that, even so, it was impossible to get to the house where Zeus the dog was—the man who had come to save him knew he would die if he tried to cross. So, in the midst of the awful din the flood made, the man called to the dog from the hill, watching as the water swept down on his house, pounding rocks against the back wall and peering through, great ropes sometimes bounding high into the air, driving up against the roof, onto gutting over.

Then I said it myself, even before I got to the bridge on my street. And in that first glance from the street, it



A house on River Street

A cubic foot of water weighs a little over 60 pounds. And 60 pounds on 60 pounds countless times means the beast was unleashed and the waters were going where they wanted.

I didn't know I was home, safe and sound and dry, taking a ghastly black apartment from the refrigerator. I didn't know that three miles away at the fish hatchery, right on the river, they'd already been flooded out, two hours before, left a million fish washed down the river by noon.

I didn't know, but all over town, all over whole towns of Vermont, the same thing was happening: streams and brooks and rivers swelling to huge and terrible dimensions, churning like faster through the landscape and taking

of the house. Then it was coming in. Sixty pounds on 60 pounds. And, though the rain had stopped, the waters were still rising.

I called my brother again. He was driving. "Good, good," I said. "I'll call you back." I tried my friends over on River Street a second time. No answer. I spent the squall, the rains, the garlic. Put to bed. And then, just as it was getting dark, the power went out.

Up the hill seven from the house, Zeus' owner charged. His knee and slides were slipping down that hill. He

When Irene Came 4/1/20

seemed almost as if the river in flood were something too powerful to look upon, as if somehow I had stumbled into an Old Testament story, blundering witness before the very countenance of God, a thing it's said no mortal besides Moses has ever had the capacity to see and survive.

There was jolting at my gut, but still I could not look away. I stood above the river on that bridge, gazing. Then I went down the bank to a riding trail, gripping it, pined some more, transfixed by the twin-track face five feet below. What we had always naively thought of as our river now had become some primal god of destruction, a massive, mud-colored serpent burrowing through towns. Soon it would have us all in its maw.

Then I remembered why I was there. I remembered my friends. I began to run, moving fast through the darkened town, past the store and the gas station, both closed, everything closed and dark, everything the same but different, because though I couldn't hear it at this point, I knew that barking back behind the buildings on Main Street was that colossal wave.

Before I even reached River Street, I could see the emergency lights striding the concrete embankment opposite, the eerie flashing colors of danger in the night. I went down the hill. Under the railroad overpass, there was a barricade. On my side of it, 10 or 15 people were milling, some milling in groups, some standing close to the underpass, their hands on the railing of the barrier. On the other side of the barricade was water over the road, a swelling amount but not moving, and beyond that, the River Street bridge, a bridge that for a couple of years had seemed so riotous, some folks in town were nervous driving over it. But here, in the awful rush of the flood,



the bridge was still holding, I could see the front of it looming up out of the dark star. And just before it, about 100 feet away, I could see the front of my friends' house and their yard along the road. No water there, but it was getting darker.

"Do you know?" I asked a man in a yellow coat, "if the people in that house have left?"

"Well, I did see two or three rigs leave here," he said, "so maybe they have, but I'm not sure — I don't know them."

"You read it I check?"

"Your feet are gonna get wet!" he said. I looked again, so maybe I didn't want to get my feet wet. But the darkness was the only thing that really gave me pause. Still, would I have gone if I had known the state of things on the other side of the bridge?

But I didn't know. All I knew was that I wanted to be sure my friends were all right. So I slipped under the barricade and slipped through the slim-high waters, wondering what kind of flooding there might be beside the house, wondering if the ones of them would be there at all.

At first I thought they weren't. But then, as I drew closer to the darkness, I saw the glow through the glass. I went in. A dark smoky white studies by the room, and then my friends' faces, too, as they turned toward me.

"How you really came to check on us?" one of them asked. "We're just about to eat dinner — have some?"

And then they each gave me, separately, a tour of the flooding in the yard. The back garden was already under water. The children had been let out because they would know what to do. The goats, because they wouldn't, were in the back of the van by the house. Their usual haven in the basement below the shop were entirely flooded, the water having advanced nearly all the way up the four steps that led down to the pens from the driveway.



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That's what they were watching, my friend said. If the water came up over that map, they would leave. But he didn't think they would need to. Last they knew, the river was forecast to crest at 80ft, and now it was nearing 70. "Besides, if it gets bad fast," he said, "we can always run up over the railroad tracks."

"Oh, and by the way?" he added, "the water is going over the River Street bridge now!"

We were in the house again at this point. I walked through to the back side, the river side, and pulled open the slider door to the kitchen, heading for the concrete deck just off the back of the house, a place where many times I have been treated to dinner, enjoying the food and my friends and the trees — their limbs, tall and straight, standing between us and the River Street Bridge to the right. And below, keeping us company always, 30 feet off and 20 feet down, the river itself, translucent waters my eyes have relished, quietly rolling by.

Sunday evening at 7:30, I stepped out. The river was there — right there. It was rolling by half a foot below the deck, water, only water, water that was hard and swift and vast, sweeping by like the back of a duck and deeply powerful beast. I could have looked and touched.

It would have taken me a second. I went back in. I ate the foodly pickled, wonderfully crisp green beans offered to me, three of them, then a slice of thick bread layered with salmon spread. And then, our supper over, I focused my energies the way a magnifying glass concentrates light, pouring all I had into convincing my friends it really was time to leave.

We were lucky. We could leave. And we did. But Zea, the dog, could not.

He was trapped in a place that was all walls and rivers, water he must have understood would kill him. Tail-wagging, half-winning sideways against the fierce current, he came here made his way to the narrow crevasse at the back of the house where the garbage wiper was jamming a pile of basketball straps against the wall — lamps and chairs — an always-shifting board he had to be clambered up to avoid pole his nose into the return, so he

was what was the only pocket of air he could reach.

But how did he do it? The water was pumping through. It must have been swirling with wreckage, the force of that water and the things in it constantly battering him. How did that dog keep his nose above the water?

"I sat on the hill," the man who loves Zea later said, pointing, "up there. And I called to him. I stayed till it was just about dusk, calling his name. Sometimes I could hear him yelping back and I stood calling, long as I could, 'til it was getting dark, 'til after the water started going down."

The next morning, the morning after the flood, was strangely lovely, a perfectly sunny and soft, mid-of-summer day. All over our town, people were waking up and seeing what would have to be done. Roads and sidewalks and driveways were gone, entire fields layered under two feet of mud. This side of the River Street bridge, their house thankfully spared, my friends were shivering waxy buildings up out of the gunk pan. On the other side of the River Street bridge, neighbors were lining up to help the people whose places were wrecked, carrying out chairs and tables, armfuls of coats and books.

But, hours before then, just so soon as it was light, the man who'd been unable to save his dog the night before made his way for the three miles back up (his house in Gilead. He didn't know if Zea was alive, and in some places the lake was just so dangerous as it had been the day before. He had to climb steep hills to get around the stretches where the mud still was still river, making mistakes once more. He also had to clamber over a tree that had fallen across the flooded brook, testing over a current still strong enough to sweep away a car. Because that was what it was like living here in the Flood of 2001 — the waters rose and took us by surprise.

But he made it. And when he opened the door, out with a push of two feet of water hauled Zea.

It was a joyful reunion. ☺

Elly Malters, award first appeared in the online magazine *Woman's Own* when she left work, as she stated her long teaching, growing, coaching, swimming.

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Bridge Over Troubled Water



In Bethel, tensions still simmer in the wake of Irene

BY KATHY YN FI AGG

I wasn't the roads or flood-ravaged homes that proved hardest to repair in Bethel. A year after Tropical Storm Irene pummeled that town of 3,800 residents, the signs of recovery are remarkable. Down on hard-hit River Street, visitors can hear the hum of construction cranes overlooking homes gutted by the rising White River. Nearby, a road crew is constructing a permanent bridge to span that once-raging reservoir.

But new fractures are proving more difficult to patch. In Bethel, residents are still reeling from a small-town rift that escalated into a full-blown feud in the weeks and months after disaster struck, pitting local officials against upstart newcomers.

Town officials accuse some volunteers of ignoring the "voice of community." Volunteers say the town fathers were defensive and petty, and let neighbors suffer as a result. While stories of heartwarming unity and neighborly goodwill spilled out of surrounding communities, this town shouldered headlines such as "Bitterness in Bethel." And, concluded one report from the National Public Radio show "State of the Union," left Bethel "a town divided."

When the storm struck, small-town politics were far from the minds of Bethel residents. They were busy fighting or fleeing the rising waters.

On August 28, Chris Hodgson and her husband watched the flood hit the trailer park opposite their Pleasant Street home, then creep up their cellar stairs. The water eventually seeped through their hardwood floors, bringing filthy black sludge, but when they were wading through knee-high water, the Hodgsons retained optimism.

On Cleveland Road last, Steve Ben, Dick McCormack (D-Whisper) and his wife were finally making to save their home from the debris-ravaging torrents. The couple experienced a drama, setting up cement blocks in the yard — a tactic that worked for all of 20 minutes, McCormack says, but did create a culture that spared the house. McCormack fretted that his wife was overreacting.



herself, telling her that hauling cement blocks was "men's work." She retorted: "When you're about to lose your house, it's women's work."

On Cleveland Road Road, Sandy Levesque watched water rush into her basement — but "everyone had that," she later learned, and she and her husband huddled themselves out. "What I remember most about the storm, was the sound of it," she says. The storm made a crashing, terrible sound — "like a train roaring through," agrees Hodgson — caused by beetles and river rocks and huge trees tumbling along rivers and brooks swollen to five or six times their usual width.

At the height of the storm, Levesque walked with her neighbors up their ravaged road. She didn't bring a camera, but she's glad of that now. "I don't want to have those images with me."

It was when the worst of the storm had passed that Bethel began to take stock. Town officials set up a temporary emergency shelter at the elementary school. Three days after the storm, town

manager Del Cloud called Levesque, who'd offered to help. He asked her to come down to the newly renovated town hall, man the single telephone and set up an emergency response center.

"It opened the town hall and gave me the key — and the phone started ringing," Levesque remembers. At first she worked alone, but in between fielding phone calls, she rang up friends and neighbors. By the end of the day, they had a small volunteer corps at the ready. The volunteers set up whiteboards and began assessing the situation in towns.

After a week, Levesque had to get back to her regular job, so she handed over the keys to another volunteer to coordinate. Levesque isn't exactly sure what happened next — she calls it a "breakdown in communication." During her own time with the volunteer corps, she recalls "anxious" cooperation between the volunteers and the town government.

"It's not a Pollyanna, but I can tell you, it was an entirely positive experience for me," Levesque says. "It was really and to have it go south. I thought

the community really was working well together."

That didn't last. First came a spat over telephones at the town hall; volunteers wanted more phone lines and internet hotspots to undertake a proper "needs assessment" of the town. McCormack says Cloud refused — and that, when McCormack went to the town manager to discuss the issue further, "he actually threw me out of his office."

McCormack called Gov. Peter Standish's office in, as the story goes, the governor arranged for the installation of additional phone lines. After that, the story keeps changing. In one version, Cloud canceled the work order. In another, it was a secretary at the town offices who moved the phone installation.

"One way or another, they never got the computers or phones," says McCormack. Suddenly politics had entered the debate. Democrats were in one camp, including McCormack and Church Street resident Ole O'Dell, an outspoken 80-year-old who has two stints in the Peace Corps under her belt. Republican town fathers were on the other, accusing McCormack and company of publicizing the disaster and stirring up controversy.

Then tensions escalated even further. About three weeks after the flood, O'Dell (whose personality became quite revealing to welcome truckloads of donated goods and clothing. Cloud says the town needed the hall for a Federal Emergency Management Agency meeting place.

He said this strife took to towns people who weren't directly involved? David Siskin owns the Bethel Village David's Shop, which became a natural gathering point in the village after the storm. "People were coming out of the hills and freighting into town," he remembers.

A year later, "I have really mixed feelings about how the town handled

things," Sambar says delicately. Though the roads are in better shape than they've ever been — a fact Sambar credits to the town officials and fearless road crewers — "they kind of forgot about the people," Sambar says. He thinks politics got in the way. "There's a good ol' boy network in this town. You're either one of them, or you're out."

When volunteers and out-of-town residents began picking back, enclaves say, the town fathers reacted defensively. Those concerns repeatedly raised by volunteers and some flood victims was that Bethel never held a town meeting of the sort that became common in neighboring towns.

Cloud staunchly defends the town's actions. Meetings were happening regularly, he says — among officials. He calls Bethel's emergency-action plan adequate, and suggests that towns that held frequent citizen meetings weren't facing Bethel's degree of devastation. "We didn't have the luxury of time," he says.

Cloud shakes up much of the "sheep" that the media documented in Italy to be involved residents, not town leadership. "A lot of the individuals failed to prepare themselves properly, despite the warnings that were issued," he says. As for the volunteers, Cloud says town officers were grateful for their help, but some overstepped their bounds.

"The problem seems to have been that there were some that didn't understand the chain of command," Cloud says. "If that chain of command isn't honored, it causes havoc. Those people that were working at cross-purposes to appropriate response efforts were nothing but in the way."

A year out, it's hard to make sense of Bethel's hey-and-there-and-debate. McCormack says, "There are people that to this day are still not confident as to why the town fathers were so hostile to their town as they were."

Orbell sighs when asked about the fallout. "I don't think we'll ever get over that," she says.

Bethel's tensions were stirred up again just last week, when the select-board tentatively decided to take FEMA funds that could have been used to rebuild a bridge on Old Route 12 and allocate them to another project, such as rebuilding the town garage. Some jailed residents say it's the latest example of the town's intransigence to residents' hardship hit by the storm.

But both sides can agree on one thing: It's time to move on.

"I hope we'll have a 'Sugarbush moment,'" says McCormack — though he can't resist pointing out that, with selections up for reelection in 2011 and 2014, voters

will have another chance to "bless up the select-board." (The town already voted out one selectman in March.)

Hodgson, a select-board supporter, is more blunt in her assessment. "There is still a core group that I don't believe has gotten over it," she says.

"Others in town have gotten a lot better about saying, 'You know, let's let the past ... We're trying to move forward, so either get in step with the rest of the world, or go back in your corner and keep crying.'"

Bethel residents also agree that they'd like the merits to stop perpetrating their community as a town divided.

"I do understand why the fractiousness got so much attention as it did," says McCormack — who, unlike Cloud, does not believe the media "behaved badly" in reporting on Bethel's woes. "It's fascinating. It's so out of character with the rest of the state."

But it's also unfortunate, McCormack says, that the good was overlooked. "Initially what went on in Bethel after the flood was a real spirit of neighborliness, the town fathers notwithstanding," he says. "People really did pull together. Sounds like it's time for Bethel to pull together once more. ☺"



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Racing to the top
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BY SAH AH LEE

Donna Smyers in Beijing

Donna Smyers is one of the Green Mountain State's grittiest athletes, with more than 26 years of racing trials behind her belt. She mailed a 200 Boston Marathon, won her age group in the Ironman World Championship in Kona six times, completed the Mount Washington Road Race nearly 30 times and was the only Vermontian to win her age group at last year's USA Triathlon National Championships in Burlington. This year, she won the title again, clocking a 2:34 in last Saturday's Olympic distance race to top women ages 55 to 59.

But there's one flip in the script — the Race to the Top of Vermont, this Sunday, August 26. Every year since 2004, when

the 4.3-mile slog to the summit of Mount Mansfield was founded as a fundraiser for the Catusaura Trail Association, Smyers has either run or mountain biked all the way up Storee.

"I love going uphill," Smyers says. "And I hate going down — I hate bad knees."

Smyers, a physical therapist, reveals this to us on a recent Tuesday-morning run, during an easy and picturesque loop around Sodon Pond in her town, Adamant.

Five met Smyers before — or at least I saw her backside as she passed me on my own way up Mansfield in August 2009. Despite suffering from the flu, I decided to run the Race to the Top

and was troubled by dizziness, nausea, breast bloating and the initial steep climb. Smyers finished in a blazing 48:50, second (among female runners) only to world mountain-running champion Kate Hansen. By the time I crossed the finish line after a miserable 53:00, Smyers was already well into recovery mode, stretching and laughing with friends in the mountain-top fog and looking for a ride back down to the base.

So when I'm given a chance to join Smyers on a run from her office, Proctor Upper PT, I promise, eager to get some training tips as well as learn what makes her tick as a dirt fiar.

It helps to have 27 years of experience for one thing: Smyers tells me she ran her very first triathlon in 1995 — in Burlington. She completed her second and third tri in the same town in the following two years. "I didn't really train for them," she admits. "I just knew how to swim, bike and run."

Growing up in Connecticut, Smyers was on a summer swim team and ran to keep her weight down. She didn't race competitively at Dartmouth, where she was a gymnast and 160 pounds heavier than she is today. But her sister, Karen Smyers, was a professional triathlete. While Donna was studying physical

SPORT

A Full Plate

A year after Irene, how do Vermont's affected eateries and farms fare?

BY CORIN HIRSCH & ALICE LEVITT

The surreal, early-morning tableau of August 29, 2011 — mud, disaster and shocked faces throughout Vermont's river valleys — didn't last long. Within hours, thousands of hands bandaged themselves with shovels, maps, wet/dry vacs and determination.

Tropical Storm Irene (see left) walloped and dealt a fiendish blow to farmers and restaurants across a wide swath of the state. Kitchen floors were shattered in crash. Walls had been rained. Worktables had been tossed around 14 inches. Crops of cereal and onions and lettuce looked as if a giant had trampled them.

Intrepid owners and legions of volunteers — with the help, in some cases, of various loans and grants — enabled many cafes, restaurants and shops to get back on their feet within weeks. Twelve months later, some are still struggling and a few are gone forever. Many restaurant owners still consider themselves in recovery mode. They hope the first anniversary will bring a sense of closure.

A year after Irene, *Seven Days* revisited a lot of the people and places we reported on last fall. If there's a refrain for Vermont's once-battered foodscapes, it's "Just keep digging."

— E. B.



WATERBURY: Up From the Dust

In the weeks after Irene, the constant stream of trucks lumbering through Waterbury kicked up dust that the flood had left behind on the streets, giving the air a permanent haze as driveways were stacked with debris. It was like a postwar scene, stark in the middle of Vermont.

Waterbury is checkmated with food businesses, and very few were spared. Vermont Potato Butter Company, the Vermont Prosecco Bottle Company, Juniper's Place, Green Mountain Coffee Visitor Center & Cafe, the Rosemont Restaurant & Tap Room, Arnold's Grill and Pub — all weathered various degrees of destruction. Most of them eventually recovered and reopened, though not always as expected.

At the Alchemist Pub & Brewery, floodwater and mud ruined the basement brewery and so severely damaged the barman that owner John and Jess Reeves vacillated about salvaging this iconic spot. They were already poised to open their new Alchemist Ciderery up the road in Waterbury Center, and they soon began shipping out shiny silver cans of Heady Topper — a beer so popular that, one year later, the brewery sporadically runs out of it. Eventually, the Reves decided to focus on their new venture and not reopen their Main Street space.



COURTESY OF ALCOHOLIC

Though Irene played a semidecisive role in his own life, Rich has deep sympathy with those working on Waterbury's ongoing recovery. "I'm hoping it benefited the community by having someone come into that space so suddenly," says Rich, who employs about 20 people. "From what I've heard from people, [Waterbury] is not what it used to be."

Nearly, Arnold's took on six feet of water and hundreds of thousands of dollars' worth of damage. Co-owner Maryanne LaRite says lunch business at the 24-year-old restaurant has not yet fully recovered, and that she's heard owners of other businesses say they are "90 percent down." LaRite chalks it up in part to the ongoing (and possibly permanent) closure of the state's ties in town. "We're hoping after the anniversary of the flood to be more positive, and move on," she says.

One person who sees the flood as a blessing of sorts is chef Martin Smith of Juniper's Place. The rule, owned by Moretown's Church of the Council of One, was ruined by Irene. Within a month, and volunteers rallied to reopen it — with a new kitchen, new counters, new look, and the same hearty sandwiches and baked goods. The community responded and now, on any given day, Juniper's Place is bustling. "We changed it drastically, changed our whole style of service," Smith says. "We know that we were given

By coincidence, Chad Rich — at that time bar manager at the Pinehouse Tap & Grill in Burlington — was looking for a place to open his own eatery devoted to burritos, craft beer and Italian. The Alchemist space was exactly what he wanted. That winter, Rich dove into rehabbing and, by the end of March, the community's sadness over losing the Alchemist gave way to enthusiasm for his new restaurant, Prohibition Pig.

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SIDEDISHES

BY CORIN HIRSCH

New Critic in Town

ZAGAT UNDERTAKES BEST-EVER SURVEY OF BURLINGTON
After decades of dabbling on the restaurants of major metros such as New York, Chicago and Los Angeles, the Zagat Empire is turning its sights northwest. By this winter, *Quince* City residents will see the first-ever Zagat ratings of Burlington-area eateries.

However, Zagat's new coverage won't exactly inspire by northern Vermont's vibrant food scene. "We're pretty much in the process of doing everything in the world," quips Tim Zagat, who cofounded Zagat with his wife, Nina, more than three decades ago. "I would have laughed if anyone said that to me a year ago, but being part of Google is no laughing matter."

Not refusing to last fall's high-profile purchase of his company by the internet giant, which fortifies Zagat's reviews prominently during Google searches for restaurants, as well as on Google+.

Local Zagat now has 40-plus new surveys under way in addition to the one in Burlington.

A Burlington survey on the Zagat.com site will delve to rank food, decor, service and cost at local restaurants. Zagat says the survey should be completed by December, and the results will appear by winter. The local editor for the project is **MELISSA PULIAZZO**, food editor at *Vermont Life* and correspondent to the *Burlington Free Press*.

"We're trying to see how exceptionally local people

will step up," Zagat says. "We totally depend on our surveyors, because nobody in New York knows Burlington the way you do," but he'll add: readers, however. Zagat editors are intent to assess "the honesty of the ratings"—i.e., to identify restaurant owners who call an assorted horde to vote them to the top of the map.

With its current accelerated expansion, Zagat has come a long way from its birth as a 1979 dinner party when fellow guests knocked about newspaper restaurant reviews. Tim and Nina Zagat—both attorneys at the time—decided to collect, print and distribute the informal reviews of diners. The popularity of these crowd-sourced critiques later birthed a little aid guide that grew to cover 90 cities. Eventually, the Zagats expanded their iconic 30-point ratings to hotels, theaters, shopping, nightlife venues and even airlines.

Well, in the night, Zagat's relevance piled with the rise of free reviews on sites such as Yelp and TripAdvisor — for which, ironically, Zagat served as a template. The Google sale liberates Zagat's content from behind its online paywall and makes it accessible to a tale of new readers.

Tim Zagat became familiar with northern Vermont during the summers when his now-grown sons attended Cady Valley or Lake Champlain. Though he can't recall the precise names of the restaurants the family visited, he says his kids found each visit to Vermont — "an enormous treat from beginning to end."

Zagat is currently busy with the wild expansion of his company, which he calls "dining, to put it mildly." But, if he had more free time, he'd write a book about the enormous changes in restaurant culture he's witnessed during his career. We'd love to read it.

Crumbs

LEFTOVER FOOD NEWS

This summer in Vermont has been no feast with feasts that we're almost but overfed. But this week-long **GRAND VERNONT** festival in Stowe is too upping and food saturated to blow off.

The four-day fest will bring together chefs, farmers, brewers, food producers, musicians, craft makers and even jugglers for a party spread across several sites in town, with its center at the Stowe Events Field on Weeks Rd Road.

Food-wise, the weekend is packed with farmers markets, seminars in bookkeeping, brewing and cheese pairing; and an chef demo station, including sessions with **FOUR HOURS OF COOKING WITH BREAD, COFFEE, NAILS OF THE MOPAN & GEL**, and **GRAND PAPERWORK OF BAY CAFE** in Montpelier.

Each day also features its own fish. On Friday, **JACK JUST BELLICIOUS CATERING** (of **APPRENTICE PARK**) will serve up its own lamb, on Saturday, mobile food vendor **MOOSE LOVES CO.** will tackle an entire pig; and on Sunday, roving butcher **PIERCE PLACE** will break down and serve a 1000-pound steer from **HARDWICK BEEF**. On Saturday night, seven local microdistillers

will put up their own bartenders for a Vermont Craft Cocktail contest at **STOWE/FAIR HAVEN RESORT**. "It's not so much a competition as a fun way to highlight Vermont spirits," says festival organizer **CHARLIE DOOLEY**.

We know that **LAMARCA**'s ponies created sea bass steaks become black as off the hook. Now the rest of the world does, too. This search,



the Burlington entry was named one of the best Italian restaurants in the country by *Travel + Leisure* magazine, which cited both their dish and the celebrated squash blossom farmers stuffed with Trappist.

L'Espresso landed on the list with the idea of New York City's *Del Posto* and chef John Bash's dominance in New Orleans. "We were a bit surprised by it," says **ALAN** of the honor bestowed on the entry he owns with his wife, Katie. "Being named is a bit much to this is a great week that the staff puts in every day to make L'Espresso what it is." ☐

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WHEN/WHERE: Saturday, September 15

at the Huntington, 10 am, Walk/Run - 10 am, Park at Burlington Park, Burlington VT

NOT INVITED: Register and raise funds at www.lauraswalk.com/VtMarch



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food

A Full Plate BY MICHAEL

a gift. We were so busy [behindhand] that we wouldn't have been able to expand the way we wanted to."

Flood lines visible on the side of Wamsbury's Elm Street Building suggest that, one day, the waters could rise again. New business owner Rich admits he is "hassled" by the possibility of another flood, but notes that long levees separate these high-water marks. "There were 94 years between those

The Galinsos already owned the building, so parents Stan and Barbara Galinsos organized a meeting at their top-floor home to decide what would fill the vacant space. Before the flood, John Yoko, the husband of Galinsos daughter Susan, had already planned to open a small commercial kitchen to make his Sweet's House artisan ice cream. He committed to becoming a tenant. The Galinsos convinced their other daughter, Lisa Carlin, to move her planned baking business from her home in Huntington to their building.



Joseph's Park
Bar and Grill



floods," he says. "I hope we go just as long between floods, though, hopefully, it will be never."

— C.H.

WATSFIELD: Bridging the Gap

"That's a whole new view!" Chris Alberts
4495

The chef-owner of Pomart, which will open in Watsfield later this month, is looking out his window facing the Mad River. A year ago, before Photography moved next door, the window offered a direct view of the river that earned that building onto the roof of the city — at 40 Bridge Street — on August 28, 2011.

At the time, 40 Bridge was home to the Green Cap Cafe. Then chef owner Jason Galinsos built a reputation for excellence with both his daytime baked goods and sandwiches and his high-end dinners. After the flood, Galinsos eventually decided to explore his passion for meat at Royal Butcher in Randolph rather than reopen his original restaurant. His high-end Butcher barely made the chance to repopulate the space itself, joined by Alberts, a former Wall Street trader based Green Cap line cook.

That was in April. By the end of June, the space held one dessert emporium — the Sweet Spot — housing both Sweet's House and Carlin's bakery, and Sweet Simon's, where she fills orders for the coconut cake and other pastries that made the Green Cap a destination, along with her own creations. A few take-out items are always available at the small storefront, including cookies and Memorial-style bagels.

Now the building will again house a full-service restaurant, too. Though Alberts isn't his blood relative, he has been folded into the "lawsoning dynasty" as Carlin gets it, of the Galinsos family. The fledgling restaurant came to Vermont nine years ago, after ending a five-year career shortly after wedding out of his World Trade Center office just 20 minutes before the impact of American Airlines Flight 11.

Alberts had long dreamed of opening a restaurant, and last year he dipped his toe into the business by working the line under Jason Galinsos. He never anticipated that the kitchen would someday be his, or that the Galinsos family would be instrumental in making it happen.

Early in his tenure at the Green Cap, Alberts learned that the Galinsos had

**More food after the
classified section, page 42**

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A Full Plate

tailored side, the river flooded the town green and Shepard's Fire dept. swallowed the ground floor of the Parker House Inn and destroyed the prep kitchen and glassblowing facilities of Simon Pearce.

Throughout the Upper Valley, the story was the same. The 30-year-old White Cottage Inn in Woodstock was leveled, and the store rendered the Woodstock Farmers Market next door a grim, murky ruin. Roads in and around

snarled out, they were dealing with the concurrent loss of their nearby home — which was eventually condemned. Yet they managed to reopen with limited service a week after the storm.

"We didn't open to make money. As a community, we needed something to be open. People came in as far from across the river and said, 'Thank God, your lights are on,'" recalls Alexandra La Nave-Alder, chef at the inn that she and her husband purchased in 2004. "Yet we were terrified and didn't know what was going to happen next."

After powering through debris and six losses, the La Nave-Alders closed the inn to re-evaluate on their next steps. "We thought, We have

been very difficult," says Sam Ennen, the director of marketing. Without a prep kitchen, staffers were borrowing space from other local eateries. Though Ennen won't say how much it cost to rebuild the prep kitchen and glassblowing studio — completed this winter — he says the price tag was "significant for a business of our size. It's the grand scheme of things, [the flood] has definitely taken a toll."

Alexandra La Nave-Alder expresses cautious optimism that Quebec has seen the worst of it, but says that financial issues remain. Many distressed businesses took out low-interest loans from the Vermont Economic Development Authority, which will soon come due. "That's what everyone is worried about," she says. "How sustainable is the recovery?"

—C.H.



Quebec Inn



A white room at the White River Inn.

Killington were swept away, isolating residents and businesses for weeks. In Sharon, the swirling White River rose to the eaves of the 60-year-old Jandy's Drive-In and nearby Dixon II entry.

A year later, the new owner is a solid reliable. Jandy's owner Sharon Aldrich refused to resurrect her decades-old establishment. She built a new dining room, expanded her menu and added a gym area. The Woodstock Farmers Market relied on loans, FEMA funds and advance-pay credit cards to finance repairs, and reopened after three framed months. Owner John Hurley rebuilt the White Cottage, weathering his dining room.

At Parker House Inn owners Alexandra and Adam La Nave-Alder

to do something, and we're not failures. We wanted to really push the envelope," Alexandra La Nave-Alder says. One of their solutions was to redo their rooms in a modern, whimsical style. Since they relied on the new look in May, the inn has been consistently full, she reports.

But the bridge's fall left sources confused about how to get to the "other" side of Quebec (despite two other easy routes), and the town has felt the loss. The owners of Shepard's Inn — a busy deli-bakery before the storm — eventually decided to close and move the business into their new formal restaurant on Route 4.

Across the parking lot at Simon Pearce, the restaurant is fully functional again. "Though the first five months

ORGANIC FARMS: Dodging a Bullet

Take a walk at South Raydon's Waterville Water farm and fine deer will quickly meet your feet. It's but one subtle reminder that the White River mandated this 20-acre farm last summer, devastating late-summer crops and greenhouse to the tune of more than \$100,000.

"About a third of where we're growing is basically completely new soil. There is so much new soil that you can't even reach down and find the old soil with tillage equipment," says Greg Houghford, who owns the farm with his wife, Sharon O'Connor. That new earth, however, is devoid of the nutrients and



I'M TAKING THE RISK.
IS AN EVENT THAT HAPPENS
EVERY 75 YEARS OR SO GOING TO
HAPPEN AGAIN IN THE NEXT FIVE?

MARK FASCHINO



organic matter that "keep soil balanced and healthy and happy"

So why does Monaghan sound upbeat? In part because that summer's harvest is bountiful — on a recent day, the farmstore is filled with avocados, tomatoes, Swiss chard, radishes and melons. Looking at the riches, one would never guess that, after years, the hard-core organic certification of Hurricane Plate and other local organic farms seemed to hang in the balance.

In the days after Irene, farmers feared that their fields could be contaminated by toxic effluent, or worse. Yet, in the end, every organic farm that reported flood damage — about 112 in all — was able to keep its certification from the Northeast Organic Farming Association of Vermont.

Nicole Dehar, NODA-VT's certification administrator, says the issue boiled down to whether the food sources "were considered an application of a prohibited substance" — leaving gotly read as or only sick, for instance. The farmers who reported concerns had their land tested, one showed measurable toxicity (which was a wonderful! Define one

During this first post-bone growing season, Monagford has snapped his lead as he knows where to apply extra

TLC He fertilized to reinvigorate more barren patches, and though he's had two plantings of corn that "didn't go well," he's feeling in control. "I've got a pretty good grasp of what [the soil] wants, and we'll do better next year," he says.

When the flood happened, "I didn't know what I was going to face," Houghford says. "I feel very fortunate to be where I am."

Haugton's optimism is shared by Mark Fuchsing of Jericho Settlers Farm. On the 100-acre Richmond plot he owns with his partner, Chanta Alexander, Fuchsing raised crops and turkeys and took the loss of a few pigs and sheep, causing more than \$125,000 in damage. Yet Fuchsing says the storm left only some debris and "a little bit of sand." He has moved the bulk of his vegetable production to the fertile riverside plot, aware that it's a gamble.

"I'm taking the risk," Fausch says of the possibility of another flood. "Is an event that happens every 75 years or so going to happen again in the next five? Probably not. Though, if we flood again, it would be a huge loss."

— 186 —

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entertainment

OPEN HOUSE MEETING Neighborhood info on the gateway later! Openings Aug. 2013. Gateway Blvd. 7:30 p.m. Free. Info: 363-2444.

conferences

ROAD LOU/IN A MINTY COW DRIVE La Brea Center is the ultimate conference of its kind. The day can include wine-tasting, lectures, stress and wellness seminars, and live and local music. Register: 363-2444. Tickets and info: 363-2444.

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AUG.25-SEP.03 FAIRS & FESTIVALS

Fair Thee Well

Summer, like all good things, must come to an end. But at least it goes out with a bang at the 12-day Champaign Valley Fair in Essex Junction. The state's largest fair closes on Sunday.

Summer, like all good things, must come to an end. But at least it goes out with a bang at the 12-day Champaign Valley Fair in Essex Junction. The state's largest fair closes on Sunday.



Champaign Valley Fair

Saturday August 25 through Monday September 3 10 a.m. to midnight at Champaign Valley Fair in Essex Junction. \$25. Free kids under 12. Separate tickets required for grandstands, fireworks and events. Info: 828-5545. champaignvalleyfair.org

AUG. 24 | MUSIC



Hello, Cello

Who are the Portland Cello Project? In their own words, "a horde of cellists trying wage to the shock of musical puritans." What is their mission? "We're always thinking about what we can do to confuse the audience the most," member Douglas Jenkins told the *Anchorage Daily News*. That is, please the

Oregon indie ensemble's latest album, *Storage*, which reinvents Tal Wynn's "Lollipop" as a classical canon and Kanye West's "Mistaken" as a fugue. Scrunch your head, then ride out the

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AUG. 23-25 | MUSIC

sweet Symphony

It's little wonder that some of classical music's most passionate composers sprung from affairs of the heart, just look at Beethoven's catalog, much of which was born out of unrequited love. The 10th annual Music Festival of the Americas tells of a different love story — that between "Old Europe" and "Young America." In a cross-cultural courtship, musical director Alondra de la Parra marries the works of revered European masters with those of Latin American composers. Expect high-caliber execution by standout international virtuosos such as pianist Valentina Lisitsa and bandoneonist Juan Pablo Jofre (pictured).

music FESTIVAL of the Americas
Thursday August 23 through Sunday August 25 9 p.m. at upscale Peak Performing Arts Center
at the Mauna Kea Resort \$30 per performance info
760-6700 musicfestivaloftheamericas.org



PHOTOGRAPH BY JEFFREY M. HARRIS

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fairs & festivals

GALEBRIDGE COUNTRY FAIR See REC.23 7:10 p.m. to 9 p.m.

CELEBRATE VERMONT FESTIVAL See THU.23 10 a.m. to 5 p.m.

CHAMPLAIN VALLEY FAIR Includes CHAMPLAIN and related events on a 100-mile-long drive and a section of Vermont's largest fair. See complete schedule, Champlain Valley Fair Association, Essex Junction, 10 a.m. weekdays 9:30-12, Sat/Su 9 a.m.-5 p.m. (separate tickets required for guest stand operators and vendors) 880-780-5040

EVERGREEN SOUTHERN FESTIVAL & CELTIC FAIR Support local businesses, arts, crafts, dancing and folk music, played by top acts nationwide in this annual celebration of Southern folk songs. Summer Place/Field, 8 a.m.-4:30 p.m. \$10-15, free for local residents 3-16, 200-523-5231 or info@evergreenfestival.com

RIVER FESTIVAL The Mountain River Band, the Shady Side and the Caledonia Community Center are all coming to a concert for the Mountain River Festival. Mountain River Festival, 4-9 p.m. \$10-15, 200-523-5231 or info@riverfestival.com

THE BIRCHVILLE FAIR See THU.24 10 a.m. to 8:30 p.m.

VERMONT ARTS FEST See THU.24 10 a.m. to 5 p.m.

VERMONT DAY The Litchi City game, jug and folk music, and more. See complete schedule, 10 a.m. to 5 p.m. \$10-15, 200-523-5231 or info@vermontday.com

VERMONT FESTIVAL OF THE ARTS See WED.23 9 a.m. to 5 p.m.

fish

WATERBURY FISHING See THU.24 5:30 p.m. to 7:30 p.m.

YORKSHIRE See THU.24 5:30 p.m. to 7:30 p.m.

food & drink

ANNUAL BARBECUE Highlights the state's best pulled pork, barbecue chicken, regional ribs, beefed steaks and more. Proceeds benefit the Davis Memorial Cemetery. See Sat/Su. Council, United Church, Warren, 5-11 p.m. \$6-12, info 493-3443

BIRCHVILLE FISHING MARKET Freshly caught and local seafood, and 100+ vendors at local food and drink vendors. Townsboro, 10 a.m. to 5 p.m. \$10-15, 200-523-5231 or info@birchvillefestival.com

BIRCHVILLE FISHING MARKET More than 100 vendors, including 10+ vendors, produce, flowers, artisan meats and prepared foods. Burlington City Hall Park, 10 a.m. to 5 p.m. \$10-15, 200-523-5231 or info@birchvillefestival.com

CANNING TALKS, JELLY & CHUTNEY The Vermont Canning Association is hosting a series of talks and demonstrations on canning. See complete schedule, 10 a.m. to 5 p.m. \$10-15, 200-523-5231 or info@birchvillefestival.com

CAPITAL CITY FARMERS MARKET Fresh produce, baked goods, and more. See complete schedule, 10 a.m. to 5 p.m. \$10-15, 200-523-5231 or info@birchvillefestival.com

CHAMPLAIN VALLEY FARMERS MARKET Baked goods, produce, meats, and more. See complete schedule, 10 a.m. to 5 p.m. \$10-15, 200-523-5231 or info@birchvillefestival.com

EVERGREEN SOUTHERN FESTIVAL & CELTIC FAIR See THU.23 10 a.m. to 5 p.m.

GALEBRIDGE COUNTRY FAIR See REC.23 7:10 p.m. to 9 p.m.

MAINTENANCE MARKET See THU.23 10 a.m. to 5 p.m.

NEWPORT FARMERS MARKET See THU.23 10 a.m. to 5 p.m.

VERMONT ARTS FEST See THU.24 10 a.m. to 5 p.m.

VERMONT DAY The Litchi City game, jug and folk music, and more. See complete schedule, 10 a.m. to 5 p.m. \$10-15, 200-523-5231 or info@vermontday.com

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Saturday August 25 & Sunday August 26th



See Church Street, 100-100-100

health & fitness

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indefinite delay from Robie & the Mail River Main Street, and Julianne May - plus a few local diners. Depends on what the Friends of the Mail River do to replace tonight's Lunch & Learn. Info: 344-5544 or 344-5545. \$10 per family info: 440-9307

fairs & festivals

CALDWELL COUNTY FAIR See PG 22 7 a.m. to 4 p.m.

CELEBRATE VERMONT FESTIVAL See PG 22 10 a.m. to 4 p.m.

CHAMPLAIN VALLEY FAIR See PG 25 10 a.m. to midnight

THE GORHAM FAIR See PG 24 10 a.m. to 3 p.m.

WINDMILLS FEST See PG 24 1 p.m.

VERMONT FESTIVAL OF THE ARTS See PG 22 10 a.m. to 3 p.m.

film

MOVIE & MUSHROOM See PG 24 1:00 p.m., 3:00 p.m. & 7:00 p.m.

THE BARN See PG 24 1:30 p.m., 3:30 p.m. & 7:30 p.m.

food & drink

INTERNATIONAL FARMER Highlights to seek food as an event of VT's future food and agriculture. Night music to the end, North Wind Studios. Burlington. See PG 16 10 a.m. to 11 p.m.

SHINY BUILDING FOR FARMERS MARKET Farmers, musicians, artists and crafts can go home in the evening too. South Gate Inn on High Street, 10 to 10 p.m. Info: info@shinybuilding.com

STONE FARMERS MARKET Farmers' produce and other products direct from the farm. Red Pine Chapel Café. Dover. 10 to 5 p.m. Info: 442-9320 or 442-4336. info@stonefarmersmarket.com

WINDMILLS FARMERS MARKET Area growers and local chefs, live music, wine and a large selection of produce and all natural products on the porch. Chandler Mill. Randolph. 10 a.m. to 2 p.m. Info: windmillsfarmersmarket.com

hike

OUR SECRET BACK-TO-NATURE Begins in first through fifth grade teams about the local landscape. Walks focus on personal growth, friendship, personal fitness and other personal development. One Lodge. Burlington. 10 a.m. to 11 a.m. Info: 442-9306

GUIDANCE FOR PLEDGEES Youngsters go on a walk of Pledgees' walk on a path exploring active life. 10 to 11 a.m. at the Vermont Museum, Burlington. 10 a.m. to 11 a.m. Info: 442-9306

musical

ANNUAL HAZARD FESTIVAL Vermont's best. Rock & Roll. John Lundberg and John Lundberg, and John Lundberg and John Lundberg. Info: 442-9306

BURLINGTON CONCERT BAND Community players perform. John Lundberg and John Lundberg. Info: 442-9306

CENTRAL VERMONT CHAMBER MUSIC FESTIVAL The South Coast. The Vermont Chamber Music Festival. Info: 442-9306

LAKE CHAMPLAIN CHAMBER MUSIC FESTIVAL Ball music. Burlington. Info: 442-9306

ROCKFEST The music of the Vermont Chamber Music Festival. Info: 442-9306

Sub head: Meet the Chief. The Vermont Chamber Music Festival. Info: 442-9306

THE J. J. BELL BARN The Vermont Chamber Music Festival. Info: 442-9306

outdoors

COMMUNITY HIKES Hike for a good cause. Info: 442-9306

ROCKIN' THE LITTLE RIVER See PG 24 10 a.m.

show

WHY HEALTH CARE ISN'T FOR FUN Youngsters take on a day of fun and games. Info: 442-9306

THE NORTH FACE RACE TO THE TOP OF VERMONT A race to the top of Vermont. Info: 442-9306

VERMONT JAMMER A Vermont Jammer. Info: 442-9306

talks

NEW LEAD After the Vermont Chamber Music Festival. Info: 442-9306

theater

AMERICAN OF THE OUTLAW The Vermont Chamber Music Festival. Info: 442-9306

AROUND THE WORLD IN 80 DAYS The Vermont Chamber Music Festival. Info: 442-9306

THE VERMONT CHAMBER MUSIC FESTIVAL The Vermont Chamber Music Festival. Info: 442-9306

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Sunday, September 2nd

Noon-Midnight
An all-weather event

Chandler's 20th Annual New World Festival

Concerts, music and dance workshop sessions
children's activities, and open dancing

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NewWorldFestival.com

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Children (\$1-\$11 \$5 • after Aug 15 \$10)

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Advance discounted adult tickets available online or by
calling the office after August 15. 802-738-6444

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PRESENTS

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Braden James

Saturday, August 29th
Higher Ground

WIN TIX!

Go to www.eyesworld.com and answer 4 trivia questions.
Or come by Eyes of the World (C66 Battery, Burlington)
Deadline: 8/29 at noon. Winners notified by 5 p.m.

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 Meet and singers! Follow the 70-sec 10" tradition!
 local and regional! Theater: 9:30 a.m. Free
 Info: 424-1231

woodlands

BROODING IN A HUTCHILL Any Hoot comes up
 a complete's view of the "Hoot" tradition!
 built in 18th-century, standing on a wooden
 porch, 100-year-old and 100-year-old!
 100-year-old! 100-year-old! 100-year-old!
 Info: 659-4130

sport

CYCLING 101 Participants get out of the gym
 and on the road! Meet a coach and learn!
 100-year-old! 100-year-old! 100-year-old!
 100-year-old! 100-year-old! 100-year-old!
 Info: 659-4130

words

BOOK DISCUSSION: 19TH-CENTURY PRESIDENTS
BERNARD & ELIZABETH WINE History buffs!
 The 19th-century presidents!
 100-year-old! 100-year-old! 100-year-old!
 100-year-old! 100-year-old! 100-year-old!
 Info: 659-4130

WED.29

community

OPEN BOOK MEETING See Wed.22, 9 p.m.

crafts

MADE STUFF See Wed.22, 9 p.m.

dance

SACRED CIRCLE DANCING No experience and
 modern movement!
 100-year-old! 100-year-old! 100-year-old!
 100-year-old! 100-year-old! 100-year-old!
 Info: 659-4130

SUMMER ARGENTINE TANGO PRACTICE See Wed.22, 7-9 p.m.

films & festivals

CHAMPLAIN VALLEY FILM See Wed.22, 10
 a.m. - 10 p.m.
VERMONT FILM FESTIVAL OF THE ARTS See Wed.22, 8
 p.m. - 9 p.m.

films

WILLIE See Wed.22, 8 p.m.
BLIND MAN IN THE PARK 100-year-old!
 100-year-old! 100-year-old! 100-year-old!
 100-year-old! 100-year-old! 100-year-old!
 Info: 659-4130

NOODLES & BINGO See Wed.22, 10 p.m. &
 7 p.m.

TEDDIE See Wed.22, 10 p.m. & 7 p.m.

food & drink

BARRY FARMER MARKET See Wed.22, 8-10
 a.m.

CHAMPLAIN VALLEY FARMER MARKET See Wed.22, 8-10 a.m.

CHAMBER FARMER MARKET See Wed.22, 8-10 a.m.

BOOK NIGHT/RENO FISH 100-year-old!
 100-year-old! 100-year-old! 100-year-old!
 100-year-old! 100-year-old! 100-year-old!
 Info: 659-4130

WHEELBURY FARMER MARKET See Wed.22, 9-10 a.m.

NEWPORT FARMER MARKET See Wed.22, 9-10 a.m.

WILLISTON FARMER MARKET See Wed.22, 9-10 a.m.

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100 YEARS OF VERMONT

music

If This Van's a-Rockin'...

Big Heavy World helps make local bands mobile

BY DAN ROLLE

For most local bands, touring is a bitch. Logistical hurdles present steep challenges, from booking and scheduling driving credits in strange cities and finding a place to crash for the night. Add to that harsh seasonal realities, including low-paying gigs and gas prices creeping toward \$4 a gallon. And then there's figuring out just how to get yourself and your raggedy-on bandmates safely there and back on your trusty 1994 Volvo with no more air, one headlight and an expired inspection sticker. You know, just for example.

But touring's a hassle, cheapshot of Vermont music, Big Heavy World, knew. Made it easier for local bands to take their act on the road by eliminating one variable in the rock-and-roll touring equation: transportation. The volunteer-run non-profit owns and operates two 2000 Dodge Ram 3500 15-passenger vans, dubbed Heavy 1 and Heavy 2, which it loans to Vermont bands. Since Heavy 1 was christened in October 2005, the vans have logged tens of thousands of miles, ferrying local acts from road to road and countless destinations between.

"The bands that borrow the vans couldn't tour without them," says BHW founder and executive director Jim Lockridge.

Burlington-based hip-hop outfit Lyrquartz Crave has logged an estimated 3500 miles in the BHW vans. The group, which includes five MCs and a DJ, owes Lockridge's statement.

"If it weren't for Big Heavy World letting us use their vans, we wouldn't be able to do half the out of town shows that we do," says Lyrquartz front Lenny. "For us to be able to all ride together with all the equipment makes all the difference in the world."

Ryan Krukenbrink, of local indie hardcore band Uncountained, agrees.

"It was a real nice month last year, I only," he says. Uncountained used the van for a cross-country tour with two European hardcore bands. That's 15,000 miles, plus gas. "Our tour would have been impossible without Big Heavy World," he adds.

Lockridge says the vans fit into BHW's

larger mission, which is to support and promote Vermont music and musicians, and to provide resources that help bands succeed. Other projects associated with BHW include the archived Vermont Music Library and a low-power FM radio station, the Radiator. Tour vans had been on the wish list for years but only became a reality when Good News Garage donated both vans to BHW.

Typically, 15-passenger vans are in short supply for BHW, a nonprofit that provides vehicles to low-income families, and they're in curvy for most locally registered gigs. Lockridge notes that in October 2010, a major miracle occurred and a roadworthy van finally came in to the fully insured organization.

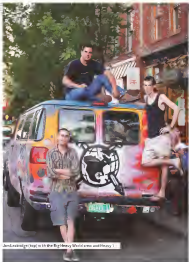
"We found one of those pitiful old things with Jesus on it in the glove compartment," Lockridge recalls. "That's how we figured out it was an old church van."

Heavy 1 isn't churchy anymore. Local tattoo artist Jason "Tooth" Toedts, for painted the van, graze "to style, last year at Heavyfest, a BHW benefit tour hosted by the Maple Hat Brewing Company in South Burlington. Heavy 2, the newer and nicer of the two vans — Lockridge calls it "the jet" — is scheduled to be painted at next year's Heavyfest.

"We take a lot of random pictures with our people on one of the vans' guest job," says Lenny of Heavy 1.

Many of those pictures can be found online. Part of the loan agreement that bands sign before they borrow the vans stipulates that they document their travels and post pictures and essays on the BHW blog. Other requirements include keeping the vans clean and returning them on time and with as much gas as the tank at they left with. Bands also agree to host as appear at a future BHW fundraising show, which helps to set the operational costs of the vans.

Local metal band Vaporize, who recently borrowed Heavy 2 for a northeast tour, will host one such show last Thursday, August 21, at Wino's Rock Monkey House. Lyrquartz Crave will host an-



Jim Lockridge (right) is the Big Heavy World van and Heavy 1.

other on Friday, August 24, at Manhattan Plaza in Burlington.

"The van, having these vans exist is a great opportunity to build the community," says Lockridge. "But it's not like a charity everybody pitches in to keep these things on the road."

Lockridge says the expenses add up to a few thousand dollars per year.

"There's operating them," he says. "And then there's parking, the monthly style."

BHW carries minimal liability insurance, a policy to which every driver is added, at a total gross tag of about \$1500 annually for both vans combined. Regular maintenance and upkeep — oil changes, tune-ups and the like — add to the cost, as do more significant repairs. Heavy 1 is currently on fire, in need of a new transmission and new tires. But Lockridge says these costs are not only expected, they're routine.

"We get all kinds of ourselves for wearing the vans out," says Lockridge. "We've gotta replace the brakes! Awesome!"

Lockridge says demand is high, and increasing, for the vans — especially with annual tours grounded. They're usually booked weeks, if not months, in advance,

particularly for weekends. Scheduling is sometimes a challenge, such as when two bands need a vehicle on the same day.

"You'll have one band that needs the van at two o'clock, but the band with the van from their way back from New York City and you don't know if they'll get home on time," Lockridge says. "But you learn as you go along. We learned it's important to have a bus, or between bands."

While Heavy 1 and Heavy 2 provide an available and unique resource to local bands, Lockridge warns them simply as an other piece of the Big Heavy World puzzle.

"The van is in the list of things we figured we could use around here," he says. "Some things are that but are fantasy. But the vans are real. And who knows? Maybe there will be a jet someday." ☐

Fortified South, Burlington Band the Whimsy and the Big Heavy World. South is on at the Monkey House in Portland on Friday August 21. Heavy 2 is on at the Monkey House in Burlington on Friday August 24. 10 p.m. Donations in group donations.

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CLUB DATES



WED 28 / SECRET TIDES (PSYCHEDELIC POP)

WED.22

bedfordington area

LO LOUNGE 3000 Hanger (junge
compete) 9 p.m. Free. Award with
Bullring (secret) (junge) 10 p.m. Free.
DISMANTLING CAFE Pop (junge) 9
p.m. Free.
FRANKY'S Karaoke 9:30 p.m. Free.
THE HOUSE Karaoke with Hanger 10
p.m. Free.
LEWIS CAFE Karaoke Night. The
House in (junge) 9 p.m. Free.
MANHATTAN PIZZA & PUB Cook Me
with Andy Lugo 10 p.m. Free.
MONKEY HOUSE All Members
6 p.m. Free. 8 p.m. \$5. 10 p.m.
MICHAEL'S Justin Tinto, Zelig and
Jesse (junge) 10 p.m. \$10. 10 p.m.
ONE PEPPER GRILL Open Mic with
Bryan Jones 8 p.m. Free.

ON TAP BAR & GRILL Open. Cherry &
Jesse (junge) 10 p.m. Free.
RADIO BEER Radio Host (junge) 9 p.m.
Free. Opened (junge) 10 p.m. Free.
RED COUNTRY Karaoke (junge) 10 p.m.
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SHOUTING HUNTERS Karaoke (junge)
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Locke & Lugo, Free

discovery/psalm valley

10 Hanger Karaoke 9 p.m. Free.
SECRET TIDES Karaoke with (junge) 10
p.m. Free.
ON THE RISE RABBIT Open (junge)
10 p.m. Free.
TWO HOURS TALKING Summer
Jesse (junge) 10 p.m. Free. On (junge)
10 p.m. Free. On (junge) 10 p.m. Free.

southern

BAR & GRILL Karaoke (junge) 10 p.m.
Free. On (junge) 10 p.m. Free. On (junge)
10 p.m. Free. On (junge) 10 p.m. Free.

regional

MONROVIA Open Mic 9 p.m. Free.

THU.23

bedfordington area

TELEPHONE Karaoke (junge) 10
p.m. Free. Karaoke (junge) 10 p.m. Free.
SHOUTING HUNTERS Karaoke (junge)
10 p.m. Free. On (junge) 10 p.m. Free.
SHOUTING HUNTERS Karaoke (junge)
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Lost Highway

Filled with moandering tones that
evade the ghostly feel and tape of vintage, late night AM radio,
Stronger Events, the latest record from Fargo, N.D.'s **SECRET TIDES**,
is a mysterious, blurry-eyed effort that beneath the floating male
species that adorn the band's sparse, seductive arrangements
has removed pop songcraft that offers undistorted examples on
how late and long. The Tuesday, August 28, the band's current
workflows on its crackling signal in the Moxley House in
Winemore.

Environment. 10 p.m. Free. On (junge)
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SECRET TIDES Karaoke (junge) 10 p.m.
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regional

MONROVIA Open Mic 9 p.m. Free.
SECRET TIDES Karaoke (junge) 10 p.m.
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10 p.m. Free. On (junge) 10 p.m. Free.

southern

BAR & GRILL Karaoke (junge) 10 p.m.
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SECRET TIDES Karaoke (junge) 10 p.m.
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regional

MONROVIA Open Mic 9 p.m. Free.
SECRET TIDES Karaoke (junge) 10 p.m.
Free. On (junge) 10 p.m. Free. On (junge)
10 p.m. Free. On (junge) 10 p.m. Free.

SOUNDbites

CONTINUED FROM PAGE 39

started in a JAMES CHAMBERS SUPERSTORE video! True story: Sanchez played the trailer bluesy as a video for JEP "Monday vs. Kuba" while he was an experimental film major at NYU.

Ever wonder what KATIE WHEEL and JAY-Z's "Nigga in Paris" would sound like played by a cello ensemble? Wonder no more. The PORTLAND CELL PHONY, which is best known for its classical treatments of everything from LA WAVE to SAKINAKI TENORINO — and that Krazy Jay-Z cut, though they call it "Nigga in Paris" — play the RCA Center in Burlington this Friday, August 24.

Per hope ya've seen flyers around town for the Triple Star-presented US Open of Hip-Hop and R&B since Jan set to take place at Speaking Volume in Burlington this Sunday, August 25. And perhaps you thought, *Get, looks cool. But shouldn't the US Open have more national acts?* That's a fair point. But said overhype aside, the shows are interesting and feature a wealth of local and regional underground hip-hop talent, including **WINDMILLWHEEL, MC DUFFY, GRAY STATE, AZET** and New Hampshire's **ASIAN**, among numerous others. There will also be body painting courtesy of the **HUMAN CARVING**, dancebending and something called live flow — which I assume involves rapping while set alone. But I've been wrong before.

Back FR.TB of the Week: As I believe



© GIP by Sound

I've written previously, my biggest rock PR got pwned in any time an artist is referred to as "the next [insert sheeplike comparison to a rock legend here]" (This is just it: There is no such thing as the next **THE UNDERTONES**. We already have one and he's pretty good, thanks.) Anyway, there's a new contender for the overused PR cliché: any new or mutant of the phrase "a sound all their own." Typically, the line goes something like this: "The **WINDMILLWHEEL** band meld a mix of influences from artists as wide ranging as **ADAMSONG, YAKU, SHAKELER** and the **SPIN DOBLES**, but — here it comes! — with a unique sound all their own." Ugh. I bring it up because, while painstakingly compiling another round of club listings, I noticed the phrase, or

some thing like it, so fewer than four times describing various acts playing in Vermont this week. No, I won't call it out those bands in print. But if in your travels this week you hear something that sounds suspiciously like it's a "sound all their own," it probably isn't.

This just in from the Dept. of Really, Really Bullshit: Last week's lead column bit about the **SHIFTERS** included a notable bit of nit. Namely, that **DAVID DOHANE** lives in England. He doesn't. That's actually **WAA ANDRUKO** who resides across the pond. My bad, Sentience. ☹



Listening In

Once again, this week's terribly self-indulgent column segment in which I share a random sampling of what was on my iPod's favorite CD player's quick track player, etc. this week:

Openers

Electric Avenue

The Blackens,

The Question

Nonstop

Prigmat World

Jessie Ware

Devotion

The Portland Cello Project,

Hammer

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THE EDD & TIMBER COUP WITH JAMES DOUGLAS	FRI AUG 24
THE CATS UNDER THE STARS A TRIBUTE TO THE JEFF GARCIA BAND	SAT AUG 25
"NO DIGGITY" 90'S NIGHT WITH THE HOUSE OF MUSIC	SUN AUG 26
MI YARD RIGGAE NIGHT WITH THE HOUSE OF MUSIC	MON AUG 27
MOTOWN MONDAY WITH THE HOUSE OF MUSIC	TUE AUG 28
BEN DONOVAN & THE CONGREGATION WITH THE HOUSE OF MUSIC	WED AUG 29
KALI BLAXX WITH THE HOUSE OF MUSIC	THU AUG 30

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Port Kent Cello Project

LISTEN TO THIS: PORT KENT CELLO PROJECT

PHOTOGRAPH BY JEFFREY

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PHOTOGRAPH BY JEFFREY

PHOTOGRAPH BY JEFFREY

REVIEW *this*

Mavstar, *The Meltdown*

[VINYL RECORDS, DIGITAL DOWNLOAD]

Bummer has it within the music industry that the tighter the pants the musician wears, the longer the sound check will last. In the happy-pastured world of hip-hop, that sometimes means MCs won't even show up. When it comes to Burlington's Mavstar — aka Mavstar Leric — I suspect he would be there early. The MC holds a degree in music theory and composition and plays clarinet for Burlington's Swing City.

Mavstar's debut, *The Meltdown*, is delivered with conviction and confidence, unlike many commercial successes in the genre. It's closer to emceeing hip-hop group Atmosphere than the Wu-Tang Clan, but offered in a more youthful way. Considering the welcoming nature of conscious hip-hop within the Burlington music scene, Mavstar is a good fit. The record's overall style reflects a creative sketchbook of personal expression,



with predictable but fluid rhymes and imaginative textures.

The Meltdown opens with "Spoken Poet," a reflection of the world as Mavstar sees it. It's not novel, but his thoughts on disillusionance bloom with humanity and intimacy throughout.

Mavstar samples the steady music from the '80s best-kept-up Nintendo game Double Dragon. Although juvenile sounds pepper the album, his words far out more like a road from a water gas than a glitch.

"Where in My Mind" has a link back to the MC tapes in his voice to the discussion of Q-Tip's A Tribe Called Quest.

The album's title track is its most

cohesive, with the kind of strong-here features introduced by the Wu-Tang Clan in the early '90s. Here Mavstar modestly declares, "Every time you blink, I reconstruct my whole method." It's a line that could describe his varied approach to this debut release.

"Many Days I Wonder" embraces the organ tones found in retro soul. A persistent loop combined with intermittent rhythmic breaks set the song in a slow, flowing motion. The mechanism behind the track need not seem by, and Mavstar uses song assembly. Aided by local MC Isaac Brown, the song is consistent and unified.

"Liquid" demonstrates the album's more atmospheric elements. It also presents Mavstar's honest experimentation, such as in the phrase "Don't take me too lightly when I spit it." That sentiment holds true throughout the record. Just when you think Mavstar has crossed the verbiage machine line, a closer listen reveals you of his intent.

Mavstar's *The Meltdown* is available for free download at mavstar.bandcamp.com

JUSTIN CROWTHER

Spencer Lewis, *Unbounded: Selected Songs of Eric Andersen*

[PROCESSION RECORDS, CD, DIGITAL DOWNLOAD]

As songwriting legends go, Eric Andersen is relatively unknown. That is, in comparison to many of his fellow contemporaries who emerged from the same three-week Village Folk scene in the 1960s. With the likes of Phil Ochs, Dave Van Dongen and some guy named Bob have become icons, Andersen, who still writes, records and performs today, remains obscure to all but devoted folk devotees. Or in Deadheads who happen to look at the songwriting credits for "Weather Report Suite," which Andersen cowrote with Bob Weir. But among those acolytes, Andersen is as revered as any songwriter from the era. Artists from Jay Ungles to Chris Goble have covered his music. Andersen, in the words of a music theorist, is "songwriter's songwriter."

Vermont composer Spencer Lewis is one such to research who holds Andersen in the highest regard. On *Unbounded: Selected Songs of Eric*



Andersen, Lewis pays tribute to his songwriting hero with a collection of songs that serves as an engaging and accessible introduction to Andersen's work.

Lewis, whose most recent credits include the theme-themed instrumental, experimental folk album *Vermont Reinterpreted*, modeled his take on the Andersen songbook after the folk singers' seminal 1967 album, *Best Changes of Things* (Vol. 2). That record is regarded as something of a folk music community songbook. It is quite literally a second take, usually for the same record in Andersen's 1966 album, *Best Changes of Things*, but separated differently and with added instruments. So perhaps in Lewis' mind,

Unbounded is something like *Vol. 3*.

If so, he's not far off the mark. While Lewis moves in a deliberate balance compared to Andersen's shy tone, Lewis' sensitivity to lyrical phrasing is similarly graceful, especially on crassly honest tunes such as "Cross Your Mind" and "Violent of Tones." Andersen, far better at verse, was far more romantically than socially or politically motivated, especially compared to Ochs and other folk singers of the era. Lewis captures this facet of Andersen effortlessly.

A great caveat questions the value of re-creating another artist's work while that artist is alive and still producing music. Why not just go buy one of Andersen's 25-plus albums, or see him live? But on *Unbounded*, Lewis injects enough personal style and emotive force, both vocally and instrumentally — nurturing Andersen's brilliantly malleable guitar style — to deliver the album from mere hero worship. It is both a fine tribute and a worthy introduction to the music of a great songwriter.

Spencer Lewis performs at the Celebrate Vermont festival in Stowe this Saturday, August 25.

DAN KELLEY

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HOUZY 82/82

BEAR BEAR Live up the bar
(all ages) 8:30 p.m. Free
Dart Hall 8 p.m. Free

RED SQUARE Back-dusted band
cracks into 7 p.m. Free (all ages)
Highway 100 Bar & Grill 7 p.m. Free

BURR LEMAS Play it
Middie in the Middle (top dog)
8 p.m. Free

northern

HOBBS & PLACE Anti-Vietnam
Rock (all ages) 8 p.m. Free

TUE. 28

burlington area

123 LUNAR Rockin' Top Street
Rapid 11 JJ (Dart Hall) Jordan
Top Hall 10 p.m. Free

FINGER GRASSIE BOWLING

LOUNGE The Grassie Men's Club
socialize, refreshments,
rhythmic music 4 p.m. (all ages) AA

HOBBS & PLACE Anti-Vietnam
Rock (all ages) 8 p.m. Free

ROCKY'S OLD FASHION
Dart Hall 8 p.m. Free

HECTAR Live live live live live
the Dart Hall (all ages) 8 p.m.
Free 12-18

ON TAP BAR & GRILL Live with
Top Hat (Dart Hall) 7 p.m.
Free

BEAR BEAR Live live live live live
the Dart Hall (all ages) 8 p.m.
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RED SQUARE Live live live live live
the Dart Hall (all ages) 8 p.m.
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THU. 29 AT GILLING GRASSIE (SINGER-SONGWRITER)

Oh, Pluck It Philly-based songwriter **GILLING GRASSIE** has done international staves for her distinctive brand of pop-inflected folk folk. Her singular choral demos to part from her chosen instrument, the harp, with which she crafts imaginative arrangements that wind around her wistfully personal lyrics. Grassie's forthcoming sophomore album, *The Harpist*, was recorded with producer Todd Stuchlik, when local audiences may recognize him from his work on Annie Mitchell's groundbreaking *Madeline* studio recording. In the meantime, on Thursday, August 28, Grassie concludes a weeklong Vermont run with a show at the Skinny Pussie in Burlington, alongside songwriter **STEVEN HARRIS**.

central

BACK TO VERNON PUB Live live live live live
the Dart Hall (all ages) 8 p.m. Free

BEAR BEAR Live live live live live
the Dart Hall (all ages) 8 p.m. Free

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7 NIGHTS

Cross Cultural

BY AMY BAHN

Phillip Hagopian creates paintings that seem like glimpses of a beautiful, vanished world. His Jewish works are mostly on view at Solom's on Irvington's Church Street are painted in bold, saturated oils, their settings festooned with woven rugs and patterned draperies that cascade around exotic women. Hagopian evokes an atmosphere of mystery and sensuality so palpable that you can almost smell perfume wafting from canvases and hear the rattle of silk. This fiorent brushwork flows from an artist who is passionate about history, family and painting itself.

Born to an Armenian father and American mother in East Longmeadow, Mass., Hagopian, now 54, manages to straddle the two lands and cultures. Accordingly, his paintings combine classical Western techniques honed at the Art Institute of Boston with the rich patterns, landscapes and traditions of Armenia.

Hagopian's exhibit includes five new works, still lifes, pastoral scenes set around the high-altitude Lake Sevan in central Armenia and examples of "naïve diaphanousness," a term the artist coined to describe a mixture of painting and assemblage. Hagopian's wife, Maia, often appears in his paintings. In "Above Heaven," she stands holding a bouquet of blossoms on a grassy hillside dotted with pink, purple and white flowers. She is also in the works "A Change of Mood" and "Gathering Flowers," among others.

While Hagopian is primarily a visual artist, he is also an avid musician who plays the Armenian duduk (an ancient drum) and guitar. In 2004, Philip Hagopian made his first trip to Armenia to seek out other Middle Eastern musicians. While on that trip, he met Naïm, who was working as a translator. The couple moved to Vermont, where Hagopian has lived on and, for 37 years to tell, since his parents brought the family there in the late 1970s.

When Hagopian talks about his life as a painter, his story is marked by the births of his three children and the choices he has made to support them, including moving the family to America for the past four years and taking a



HAGOPIAN'S PAINTINGS COMBINE CLASSICAL WESTERN TECHNIQUES WITH THE RICH PATTERNS, LANDSCAPES AND TRADITIONS OF ARMENIA.

businesslike approach to his art making. Each step of his life seems to pivot on his concerns for his parents, wife and kids.

Hagopian, who recently returned to Montpelier, Vt., admits the Armenian culture he paints is more traditional than contemporary. His expansive grasp of the country's history helps fuel his desire to celebrate and preserve its unique culture, even as Armenia has incorporated some of the traditions of bordering nations. Hagopian calls Armenia the "epicentral crossroads of very ancient trade routes between far Eastern Asia, India, Africa, the Mediterranean and, of course, the Middle Eastern neighbors." In Hagopian's paintings, the ubiquitous patterns and colors of the region merge across the canvas.

In "Haykubi Girl," a painting displayed in the front window of Solom's, a woman sits her face upward, partially obscured by the shadow of a veil and people-carrots. Her full, red lips and long neck seem upturned in a beam



Top: Western Presence

of delight that illuminates the scene. Golden rays from a traditional Armenian headscarf tumble to her shoulders. The shimmering lines recall the glided ornamentation of 20th-century Austrian painter Gustav Klimt, whose Hag-

opian cites as an influence on his work. In another Klimt-like touch of ornate decoration, he has given the woman several richly beaded necklaces, one with a heavy, red, rectangular medal. Her beaded gown, combining the dance of line, pattern and color that animates the work and conjures the richness of Armenian culture.

Hagopian's "naïve diaphanousness" works combine diaphanous elements such as intricately carved wooden frames, superbly painted surfaces and almost doll-house-like niches, which are recessed around and within into the paintings and hold objects ranging from talismanic artifacts to action figures. In these works, "diaphanous" implies a fusion of famous paintings and a dearest brass Buddha statue one another.

In "Cecropia," an oval niche brings together a green, plastic alien toy, a man in a game and a toy roadster. A circular assemblage lens covers another niche, one obviously colorful and disturbing its contents. Foreign consumers to look into in yet another niche, while, near the artwork's center, an old-fashioned brass clock serves as a metal frame for — or a doorway into — the small "room" of the niche.

Hagopian's heady blend of references deepens the origins of his work, though his convoluted meanings on history, culture, politics and religion can sometimes be confounding to the viewer.

After creating art for more than 30 years, Hagopian speaks humbly about the talent and tenacity required to make a life in an artist. He compares selling his paintings with a street performer juggling for coins, yet he also seems proud to have used his considerable skills to provide for his family.

Inside the colorful quarters of the Solom's store, Hagopian's bold hues and mesmerizing patterns are diaphanous with the seasonally vibrant clothes. Likewise, his passion for a lifestyle country away from home in Vermont. ☐

F Philip Hagopian's exhibit runs at Solom's and the Mary Stone Gallery through September. philip.hagopian@art.com

ONGOING

Burlington area

AARON UTES "On Ocean" series plate color ink sculpture to actual ink sculpture on glass. Installation by the artist. Opening at the Autumn House. Through August 31 at Art Project in Burlington. Info: 862-4428

ARLEY MEASER & ANTHONY DASH "Chapters" photographs that support a narrative put in relation by Steven Berry. Installation by Arley Measer. Through September 30 at 1801 Locust, Beverly Hills. Info: 310-354-6448

AUGER-REIBEL "Tales, Bats and Heron's Neck" and "In Search of the Vermont" caricatures in color, including drawings by "Bats to the Rescue" for Fox News, a Family Magazine and "Are We Really Married?" a Comic & Verse. Through October 27 at King T. Toward Gallery, New Canaan. Info: 952-4236

AMING TRILL "Photographs celebrating the beauty and spirit of our coastal New England." Through August 28 at Oceanfront Gallery in Essex Junction. Info: 777-3634

AN OVERVIEW OF NATURE: THE ART OF SONOCH TALEZZI "Contemporary landscape inspired by the poetry of the Buddha, from the Gupta Period to the present." Through September 10 at SPINWHEEL. Info: 802-242-1111

BOGARD "Myself, a Man, and a young Modest put on a MacGuffin's Happy Head" at the Northwest in the through August 20 at The Farm Museum in Burlington. Info: 456-6700

JOHN CASEY "Two birds, high flying" paintings of the Vermont landscape. Through August 20 at Burlington. Info: 545-8822

ANDREW CHASE "Twelve in a Heavenly Year" colorful wood panel paintings of the lives of the twelve apostles. Through August 20 at the Vermont Art Center in Burlington. Info: 545-8822

AUGUST ART ACTION "A week-long celebration of the arts in the Burlington area." Through August 20 at the Vermont Art Center in Burlington. Info: 545-8822

RYAN COLLIER "The Golden Classification System for Very Small Objects" "A series of objects of the same size, but of different materials, to be used by the artist to be used in the same way." Through August 20 at the Vermont Art Center in Burlington. Info: 545-8822

CAROL PALMERSON "The World" a series of wood panel paintings of the world, each in a different color. Through August 20 at the Vermont Art Center in Burlington. Info: 545-8822

DAVE STRONACH "The World" a series of wood panel paintings of the world, each in a different color. Through August 20 at the Vermont Art Center in Burlington. Info: 545-8822

DEB WILSON "The World" a series of wood panel paintings of the world, each in a different color. Through August 20 at the Vermont Art Center in Burlington. Info: 545-8822

EMERSON LARSEN "The World" a series of wood panel paintings of the world, each in a different color. Through August 20 at the Vermont Art Center in Burlington. Info: 545-8822

GALLERY NEWSPAPER "The World" a series of wood panel paintings of the world, each in a different color. Through August 20 at the Vermont Art Center in Burlington. Info: 545-8822

GALLERY NEWSPAPER "The World" a series of wood panel paintings of the world, each in a different color. Through August 20 at the Vermont Art Center in Burlington. Info: 545-8822

JOHN MOORE "The World" a series of wood panel paintings of the world, each in a different color. Through August 20 at the Vermont Art Center in Burlington. Info: 545-8822

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TALKS & EVENTS

ART IN THE CITY "The World" a series of wood panel paintings of the world, each in a different color. Through August 20 at the Vermont Art Center in Burlington. Info: 545-8822

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LOREN DICKMAN "The World" a series of wood panel paintings of the world, each in a different color. Through August 20 at the Vermont Art Center in Burlington. Info: 545-8822

MARILYN WILKINS "The World" a series of wood panel paintings of the world, each in a different color. Through August 20 at the Vermont Art Center in Burlington. Info: 545-8822

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CALL TO ARTISTS

2TH ANNUAL ARTISTS PHOTOGRAPHY CONTEST

The winners of this year's contest will be named in November. Be sure to September 18 Entry forms and rules can be found at champlainphotoart.com

BARN PARTY OUT Art will be on exhibit in the Barnside Farm from October 1 through December 19. Each painting/mural/miniature is featured from September/October to May in 12 subterranean gallery must be seen by September 1. Info: Janet Bennett, 445-3245 jbenett@barnsidefarm.com

THE GREAT LAKES Photographers are invited to submit photography related to the Great Lakes through September 15. All photos will be on display in the Lakes Champlain Museum. Deadline: August 15. Info: 445-3245

NEW A local photography exhibition at the Champlain Valley Art Center, September 15 through October 1. Info: 445-3245

CHAMPLAIN VALLEY ART CENTER Local artists' exhibition at the Champlain Valley Art Center, September 15 through October 1. Info: 445-3245

NEED FIELDS & YELLOW SKIN: THE ART OF THE LANDSCAPE Exhibition at the Champlain Valley Art Center, September 15 through October 1. Info: 445-3245

STUART SUDLER & MARION TOWNSHIP "A Love Story" exhibition at the Champlain Valley Art Center, September 15 through October 1. Info: 445-3245

ROCKS FOR RUSSIA: FREDMARTIN (FREDMAN) ROCKS FOR RUSSIA Exhibition at the Champlain Valley Art Center, September 15 through October 1. Info: 445-3245

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NEW SPACE SEEKING

ART Seeking a new space for art in the Champlain Valley. Info: 445-3245

CALL TO ART WHERE Artists are invited to submit their work to the Champlain Valley Art Center. Info: 445-3245

RESTAURANT ART Artists are invited to submit their work to the Champlain Valley Art Center. Info: 445-3245

ARTISTS' MARKET Artists are invited to submit their work to the Champlain Valley Art Center. Info: 445-3245

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REAPARTS CALL TO ARTISTS

Reaparts is seeking artists to submit their work to the Champlain Valley Art Center. Info: 445-3245

ARTISTS' MARKET Artists are invited to submit their work to the Champlain Valley Art Center. Info: 445-3245

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PERFORMANCE SEASON

ANGELA FREED COMPANY: Shakespeare's THE Taming of the Shrew	9/21
THE DARTMOUTH REGIONS	9/28
BURLINGTON CHAMBER ORCHESTRA with SOPHIE ROSE-LANDRE, chamber music	10/6
THE KENNES	10/12
JASON VANCE and JULIAN LARSEN "The Music of John Posauna"	10/18
JOHN VANCE, piano	10/25
WEST WIND with LUCY ELLIOTT, JOHN SONKA, and ELIZABETH	11/2
FLORIAN DUBOIS	11/9
WEST CLUB OF SAN FRANCISCO: "Porchside from Gogol's Land"	11/16
GREEN MOUNTAIN CHAMBER MUSIC FESTIVAL, PLAYERS with BAND: WINTERWIND	11/23
A holiday concert with ALANETTE BRASS DUO	12/7
JACQUES TRIO	12/25
ALANETTE TRIO	12/25
LUCIANA SOUSA with JOHANNES BRASS DUO	2/15
JOHANNES BRASS DUO	2/22
AFRO TRIO	3/1
ALEXANDER SCHMIDT, piano	3/8
SHALAS, John MacFarlane, for St. Patrick's Day	3/17
DUPAL, John	3/22
WINTER DUO with piano: ALANETTE TRIO	3/29
JOHANNES BRASS DUO, "Music of the Scottish Isles"	4/12
CANTO	4/19
JOHN VANCE	4/26
JOHN VANCE	5/3

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art



"The Dog and Pony Show"

Life is good when you're a dog, especially if you're one of the German shepherds playing in the grass in Derek Keith's painting "Morning Run" (pictured). On the other hand, the couch in Carol Traudt's "Lazy With Wings" doesn't look so happy. Like grass cut at the mower with the sudden edge — perhaps poor Lucy never wanted to groom angel wings in the ruins of a cathedral. Both works are part of the Backpage Gallery's latest group exhibit, "The Dog and Pony Show," which features — you guessed it — depictions of dogs and horses, harking back to the day when small traveling circuses entertained the masses with four-legged performers. Stay right up to the Burlington gallery through August 31.

CHAPEL HILL VALLEY SHOWS 6/15/13

ROBERT GOLD: Large-scale, digitally manipulated painted photographs of the local landscape. Through September 1 at Chapel Hill Public Library in Middlebury. Info: 386-4086

ROBERT GOLD & GUYELLE MICHALLAN: Personal scenes of domestic life and country views on large painted canvases and paper prints. Through September 1 at Midway in Middlebury. Info: 387-3260

TAKE ME TO THE FIVE: AN AMERICAN COUNTRY TRIBUTE: Photographs of the five 1970s folk-rockers (Dylan, McGuire, etc.) in 20th-century life. Through August 31 at the Vermont State Museum in Montpelier. Info: 388-2327

THE DELIGHT OF DECEIT: A third decade to each of the 25 years the museum has been open. Through October 31 at the Vermont Museum in Montpelier. Info: 388-4344

THE NEWBORN & BARELY AWARE: New Art, in the center. Through September 1 at the Vermont State Museum in Montpelier. Info: 388-2327

WILLIAM H. HAYES JR. in "Barnyard": Art and artwork depicting life in a barnyard. Through September 1 at the Vermont State Museum in Montpelier. Info: 388-2327

KATHY HANCOCK & JUDITH HANCOCK: "Creative vision" and paintings by Kathy. Through August 31 at the Vermont State Museum in Montpelier. Info: 388-2327

ARTS CENTER

ANNA HARRIS: Oil paintings of landscapes and people. Through August 31 at the Vermont State Museum in Montpelier. Info: 388-2327

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CATHERINE H. ELIOTT: "Winter Impressions" of contemporary scenes. Through August 31 at the Vermont State Museum in Montpelier. Info: 388-2327

DEBBY BENTON: Paintings of people and animals. Through August 31 at the Vermont State Museum in Montpelier. Info: 388-2327

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pin, and other oddities through August 26 at the Museum of Contemporary Art in Dover. Info: 603-440-2400.

HEMLOCK Large paintings of various subjects on white ground backgrounds. Through October 14 at New Arts Center in Unionville. Info: 855-878-1031.

JOHN LARSEN "The Inland Project" photo graphs of people who participate in canoe triage. Now a limited-edition, signed and dated. Facilitated by the Vermont Canoe Association. Through September 14 at New Arts Center in Unionville. Info: 855-878-1031.

LARRY BOLLEN Prints on photography of the Vermont area. Through August 31 at 10, Johnsonville. Info: 855-878-1031.

MATTHEW PAROLE Photographs of the traditional Vermont scene. Through September 23 at Case's Restaurant & Bar in Randolph. Info: 432-3283.

NEWMAN ON IMAGES PERSPECTIVE Visual photos, prints, and mixed-media. Now new artists display their landscapes, people, and Lake Champlain. Through September 2 at MAC Center for the Arts building in Benning. Info: 854-1055.

RICHARD BRUNN "Swing 'Tahoe Suite" photographs of the Vermont landscape's early 19th-century history. Through September 21 at Northrup English Antiques in the Steam Building in St. Johnsbury. Info: 432-3302.

SUMMER FINE Artwork celebrating the season by local Vermonters. Through August 31 at the Vermont State Museum in Montpelier. Info: 248-4201.

THE PASTELISTS A joint exhibition of 50 works by 42 artists working in the medium. Info: 432-3283.

Sarah Ashe

Sarah Ashe was living in New Orleans when Hurricane Katrina tore through the region. During the months that followed, while helping to clean up the wreckage in her community, she collected materials to use as a work of art: a model rescue canoe made of Mardi Gras-style floats. After the storm, Ashe moved with her husband to Middlebury, Vt., and then Tropical Storm Irene struck. Once again, Ashe responded with her art, this time creating a miniature boat from found materials—including a map of hard-hit Wilmington—and seven paintings of scenes tearing through communities. Visitors to Middlebury's Edgewater Gallery can reflect on both storms through August 31. Featured "From Art."



ODOROV Landscape & portraits for the New England and West Coast art January through September 3 at Fine Art Museum in Jacksonville. Info: 944-5000.

THE VERMONT LANDSCAPE work by artist caught Vermont art. 30 Hwy 8 Benning University Hall and 2nd floor. Through October 20 at MAC Center in Randolph. Info: 432-3302.

VERMONT COUNTRY Contemporary inspired jewelry. Through September 16 at Vermont Gallery of Black Cap Coffee in Dover. Info: 275-4230.

southern

KATHERINE JOHNSON Nature-themed watercolor paintings of the Vermont landscape. Now on display at the Vermont Center for the Arts in Benning. Info: 855-878-1031.

LOCAL AFFAIRS Photographs, illustrations, and paintings. A 30-year retrospective of the Vermont artist, whose subjects range from New York City to the Vermont landscape. Through September 2 at Vermont Center for Photography in Benning. Info: 855-878-1031.

regional

CORRELLAN BARNHILL Vermont-themed watercolor paintings. Through August 31 at the Vermont Center for the Arts in Benning. Info: 855-878-1031.

LOOKING BACK AT EARTH Contemporary environmental photography. Through August 26 at the Vermont Center for the Arts in Benning. Info: 855-878-1031.

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* STRUT is the only ticketed event of the Art Hop and sells out quickly. Buy your tickets online today at seaba.com.



COMICS

BLISS BY HARRY BLISS



"Manny and Gaila (and maybe the cartoon book there)"

TED RALL



LULU EIGHTBALL

FREQUENT FLYER REWARDS



THE K CHRONICLES

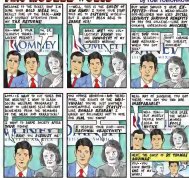


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THIS MODERN WORLD

by TOM TOMORROW





RED MEAT

redmeat by anthony

Draw the second class of Max Cannon



Tiny Sepuku @2012

Dad, Tiny,
 I'm a lesbian and have a crush on one of my friends. Before I tell her that, I want to find out if she loves girls as well. Can I see her without anyone else I want to date, too?

— A Case
 Phrasing, please



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more fun! straight dope (p.27) N ew's quick & live Will ecology? (p.30)

cokochi & sushiko (p.4) cross Word (p.45)

AMERICAN ELF

THE SKETCHBOOK DIARIES OF JAMES KRAHULKA

LIKE A CAT



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This Month Sold Out
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it's a girl 

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sevendaysvt.com/personals

Ruby Spa 10-5
Cute girl with a black and white draped shirt, you were going to join The Expendables but instead you miss an environmental Ruby Spa's, why be so thoughtful? Ruby Spa's, come! Some information again available to our **Wine Friday** August 1, 2012. **Where:** please see you **Woman** **Man** #100102

Did you try it?
Rising standing across from me, waiting only 1 minute later. There's a little something, it's all about a bunch of family and friends. As some (some) named Ruby. Not everyone could, it but I'm sure the person stayed on and a little more who would represent. Happy December, please! I am **Man** **Friday** August 1, 2012. **Where:** **Sevendaysvt.com** **Woman** **Man** #100101

My Day 10-5
I will go again All the way from the start, I would try to change the things that killed you last time. I tried just you and me. I'm sure that you would be through. I should give the audience. This is not the end. I will tell you that you will tell me I love you. Your Little Love Ruby **Friday** August 1, 2012. **Where:** **Sevendaysvt.com** **Woman** **Man** #100102

city 10-5
We have been waiting again for you, around it. Your only one in a few days, I'm sure. I will tell you that you will tell me I love you. Your Little Love Ruby **Friday** August 1, 2012. **Where:** **Sevendaysvt.com** **Woman** **Man** #100101

a Day in the Life 10-5
I'm going to be a little bit of a girl, I'm sure. I will tell you that you will tell me I love you. Your Little Love Ruby **Friday** August 1, 2012. **Where:** **Sevendaysvt.com** **Woman** **Man** #100101

Did you try it?
I'm going to be a little bit of a girl, I'm sure. I will tell you that you will tell me I love you. Your Little Love Ruby **Friday** August 1, 2012. **Where:** **Sevendaysvt.com** **Woman** **Man** #100101

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I'm going to be a little bit of a girl, I'm sure. I will tell you that you will tell me I love you. Your Little Love Ruby **Friday** August 1, 2012. **Where:** **Sevendaysvt.com** **Woman** **Man** #100101

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I'm going to be a little bit of a girl, I'm sure. I will tell you that you will tell me I love you. Your Little Love Ruby **Friday** August 1, 2012. **Where:** **Sevendaysvt.com** **Woman** **Man** #100101

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I'm going to be a little bit of a girl, I'm sure. I will tell you that you will tell me I love you. Your Little Love Ruby **Friday** August 1, 2012. **Where:** **Sevendaysvt.com** **Woman** **Man** #100101

Your guide to love and lust...
mistress maeve



Dear Mistress

My partner and I are hoping you can give us some tips on how to get our sex life back on track. We've been together for four years and are generally okay with life. When we're having sex, it's great. However, we have been a bit awkward and we've gotten off in each other's bedroom. We're both really into it, and we just thought you might like to help us with things up.

Signed
Fading Fire

Dear Fading Fire

Now here to show you how to keep it burning, and I've learned it. And your partner for reaching out before you can completely. Any number of things can happen between you. Here are a few suggestions.

Make out more.

When you're trying to spice things up, it can be easy to overlook the small things. Kissing builds intimacy and anticipation. Two key ingredients in revving your sex life. When was the last time you had a high school-style moment, even with full tongue and when you're in the clothes? Sometimes going back to first base can result in a heart melt.

Show and tell.

If you're out of practice with your partner's body, why not start with your own? The next time you're feeling it, try mutual masturbation. Touching yourself may seem counterintuitive when the goal is to touch each other, but it can be a powerful tool of reconnection. Performing for one another produces a vulnerability that is both erotic and reassuring. Getting comfortable with your partner's body from either looking or being looked at.

Anytime but the bedroom.

When a couple is experiencing a dry spell, the bedroom can become a limited place. Night after night with no horny partner can leave a love dimmer as a desert of desire. So ditch the bed and get down to business elsewhere. When was the last time you hopped into the shower together or threw a blanket down onto the stars? Shaking up your sex life with the outdoors and the elements can be a real turn. Make a list of all the spots where you've been, try to do it and see how many you can get to before the summer is over.

In a long-term romance, there are times when the fire rages and times when it is barely burning. As long as you're both willing to tend the flames, your fire will never go out.

Signed
the match

need advice?

Email me at mistressmaeve@sevendaysvt.com or share your own advice on my blog at sevendaysvt.com/blog.

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